

FIFTIETH YEAR

NOW ISSUED ON SATURDAYS

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVIII—NO. 18

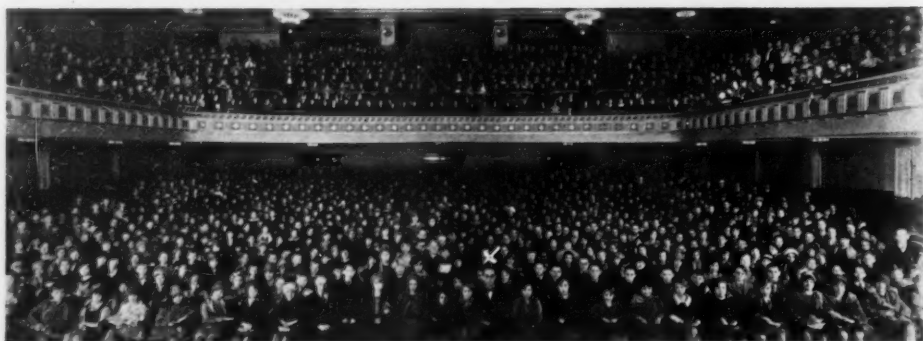
NEW YORK, SATURDAY, MAY 4, 1929

WHOLE NO. 2560



Marion Talley

Who makes her final appearance with the Metropolitan Opera Company  
in Lucia on May 4 in Cleveland



GUY MAIER AND THE 2000 CHILDREN IN KANSAS CITY  
who attended the well known pianist's twelfth Young People's Recital, given there recently



STELLA DE METTE.  
This is a recent photograph of the well known singer, who scored an excellent success as Amneris in Aida with the Philadelphia Grand Opera Company on April 11. Miss de Mette will soon begin rehearsals in a new light opera, Off the Boat, produced by Chamberlain Brown and which is scheduled to open in New York about May 13. Fritz Scheff is also a member of the cast. (Photo by Wide World Studio.)



IGNAZ FRIEDMAN,  
at the Acropolis in Athens. The pianist has been concertizing in Greece, Turkey, Egypt and Roumania, and is about to go to South America for a series of recitals.



ARNOLD CORNELISSEN,  
conductor of the Buffalo Symphony Orchestra, who has done much for his city musically. The orchestra gave a splendid rendition of the Verdi Requiem in March with local talent as soloists. The Pro-Arte Symphonic Choir of ninety voices combined with the orchestra and quartet to make the performance a success. Mr. Cornelissen has been re-engaged to conduct the orchestra for next season, also the Pro-Arte Symphonic Choir, the Buffalo Choral Club and the Olean Symphony Orchestra of Olean, N. Y. (Photo by Morrall.)



GEORGE BRANDT,  
in one of his many operatic roles, that of Pinkerton in Madame Butterfly. Mr. Brandt recently appeared in the title role in two performances of Faust with The New York Opera Ensemble at the Eastside High School, Paterson, N. J., and at the Century Theater Club in New York. During the Easter holidays he included among his engagements an appearance as soloist in Stainer's Crucifixion at St. Michael's Church, New York. (Nisiyama Photo.)



FREDERIC TILLOTSON,  
Boston representative of the Tobias Matthay Piano School, who will teach from June 24 to August 3 at the summer session of the Lamont School of Music and the Denver Conservatory of Music in Denver.



RENZO VIOLA,  
pianist and teacher with studios in New York, who will present his pupils in recital at Steinway Hall on May 12.



AT THE OBERLIN, O., FESTIVAL,  
on March 26, when Pierné's St. Francis of Assisi was given, with Grace Leslie, contralto; Frederic Baer, baritone, and Tudor Davies, tenor, as soloists with the Cleveland Symphony Orchestra, conducted by Dr. G. W. Andrews. Front row: Dr. Andrews, retiring conductor of the Oberlin Musical Union, sponsor of the festival; Grace Leslie, contralto; Dr. C. W. Savage, president of the Oberlin Musical Union. Second row: Frederic Baer, baritone; Tudor Davies, tenor, and, in the background, two bystanders.



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# RECENT EUROPEAN CRITICISMS OF JOHN POWELL PIANIST

## IN GERMANY

It is generally known that the musical standards in Germany are extremely high. Both the audiences and the critics ask from a virtuoso the highest expression of his art, and it is particularly gratifying that John Powell's outstanding characteristic of sensing the emotional and poetic possibilities of a composition should have received such especial recognition from the German critics.

The critic of the Frankfurter Post in writing of his Chopin and Liszt interpretations said, "They became, in a strange, palpable manner, poetical and supernatural revelations."

As indicated by the excerpts printed below, they were especially impressed by the solidity of his musicianship and the energy and sureness with which he understands the architectural structure of the great piano master-works.

*Deutsche Allgemeine Zeitung*, Berlin—"John Powell at his second piano evening was interesting in his interpretations of romantic music. He has for it the right spirited style and joyous sonority. Also poetical feeling."

*Morgenpost*, Berlin—"John Powell gave proof of an excellent pianism, which made Liszt and Chopin brilliant and alive."

*Boesen-Courier*, Berlin—"Equal sureness in the expression of elegiac reveries and of capricious rhythms of newer American pieces; marvellously vivid in the iridescence of Chopin."

*Frankfurter Nachrichten*, Berlin—"John Powell introduced himself as an artist of the first rank. He played the Concerto Grosso of Vivaldi with unflinching sense of the decorative character of this composition. And presented the Sonata, Opus 111, of Beethoven with his somewhat exotic, but—through the strong musicality of his expression—fascinating conception. A group of little pieces of Mason and MacDowell offered an opportunity to show all sorts of technical delicacy, above all great dexterity. The artistic climax of the evening was the C sharp minor Nocturne of Chopin; here the performer held most complete sway. But also the simple poetical Liszt Slumber Song, and the 13th Rhapsodie, with all its melancholy sweetness and romantic wildness, were a pure joy. The thanks of the hearers at the end came from their hearts."

*Gross-Frankfurt*—"John Powell, whose technique is well grounded, showed in the beautiful Concerto Grosso of Vivaldi a healthy, warm-blooded musicianship. His piano tone is plastic, the touch sure. In the Beethoven Sonata the arietta was presented with clarity and with many refinements. The player received vigorous recognition."

*Frankfurter Post*, Frankfurt—"The possibilities of his dynamic gradations bordered on the unbelievable. The pieces of Chopin, as well as the Slumber Song of Liszt, under his hands, became, in a strange, palpable manner, poetical and supernatural revelations. The audience showed vigorous approval."

*Hamburger Fremdenblatt*, Hamburg—"John Powell introduced himself in his recital as a pianist of accomplished ability and artistic intelligence who approaches his problems with American energy and sureness of architectural grasp, and with indubitable sense for fluid and sonorous pianistic plasticity. His technique, which is distinguished by clarity and elegance is clean and cultivated to the point of virtuose élan. His conceptions, on the whole, somewhat objective, are, however, of pleasing naturalness and healthy freshness. This clear and considered, but by no means unemotional style, impressed its characteristic stamp on the performance of the B minor Sonata of Liszt, and happily solved the problem of coordinating the intellectual contents with the sonata form."

*Hamburger Nachrichten*, Hamburg—"John Powell, the American, entrusted himself to European discipline early enough to ripen to pianistic fame. Today both the old and the new world know him, his very facile technique, his healthy piano tone (Leschetizky!), his highly developed expressiveness. With these qualities he presented himself to Hamburg, which received him with North German benevolence. Powell played his Bach with great dexterity; Liszt's B minor, the highly pathetic sonata, throughout convincingly. Among the small pieces, the tidbits of the virtuoso souper, Powell's own Banjo-Picker, was entrancing; also the end-spurt of the programme, Guion's Turkey-in-the-Straw. Herewith the evening attained to the 'gout americaine,' not to the detriment of the audience, as the applause and encores bore witness."

*Rheinische Zeitung*, Cologne—"A soulful pianist! Perhaps somewhat too soulful. His hand radiates Roentgen-light into Beethoven's Opus 111. Every nerve is exposed clearly and plainly, resounding with tonal beauty and splendor. There come moments when a Titan convulses the piano. One feels himself gripped. More gripped than by a dozen other pianists with greater means."

*Koelner Tageblatt*, Cologne—"The audience was prepossessed by the sympathetic style of his performance and by the high artistry of his touch and playing, which procured for him lively applause."

## ON HIS RETURN TO AMERICA---AT CARNEGIE HALL February 23rd, 1929

"John Powell, a leading American composer and pianist, gave his first recital here in some years Saturday afternoon at Carnegie Hall. The program was: Vivaldi, Concerto Grosso; Liszt, B minor Sonata; Schumann, Fantasie-Stueck in A flat, March in E flat-Opus 76; Chopin, Scherzo in B minor; Beethoven, Three Country Dances-C, E flat, C.; Powell, The Banjo Picker; David Guion, Turkey in the Straw.

"The Liszt Sonata had been featured here before in several Powell programs and the pianist set forth his evident admiration for this colossal tour de force on Saturday in no mistaken manner. Without exaggeration of sentiment or overcharging the dynamics of his instrument, he delivered the long score's content in masterful manner in all respects. His readings of Schumann's two pieces were beyond reproach in regard to conception and color.

"The Chopin Scherzo was played with no lack of tonal variety and shimmering nuance. The finely wrought 'Banjo Picker' from Mr. Powell's pen, of characteristic American theme and taken from the humorous suite, At the Fair, and the less engaging Guion Turkey in the Straw were, of course, admirably played at the close of the list as a preface to encores which Mr. Powell generously gave."—*New York Evening Sun*.

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## Seventh International Festival Productive of Much Serious Music

"Armistice-Spirit" of Frivolity Dead—Roger Sessions' Symphony Regarded as Most Important American Contribution to Date—Butting Symphony Favorably Received—France Contributes a Chanson de Geste—Next Festival at Liege.

GENEVA.—Compared with its immediate predecessors this seventh annual festival of the International Society for Contemporary Music, which has just ended at Geneva, presents two points of dissimilarity. The first is the preponderance of new names in the list of composers represented. Of these there were twenty-one, including the late Leos Janacek, whose inclusion was a last tribute to a man who had endeared himself to the musical world. Of the remaining twenty, fifteen were new to these Festivals, and of these again seven were under the age of thirty and twelve under thirty-five.

Though this new departure involved the inclusion of some works which showed promise rather than mature achievement, it was generally welcomed. As the President, Professor Edward J. Dent, wrote in his introduction to the programs, some of the composers on whose behalf the Society exerted itself in its early days have meanwhile passed to the rank of "classics," and many others who are still subjects of controversy have become, by that very fact, so widely known that they scarcely need the Society's aid to propagate the new ideas they represent. The time is ripe to see what the younger, unknown men have to contribute to the flow of ideas. Of course they have never been neglected by the international juries. Many of them, such as the Englishman, William Walton, owe the Society their first public recognition. But this year they have received a much larger measure of attention. It would be no exaggeration to call this essentially a young composers' festival.

### SERIOUSNESS VERSUS CLEVERNESS

The other point of comparison that merits attention is that the general tone of the new music heard at this festival is more earnest. Of cleverness there was plenty, but there was a phase during which the cleverness was diverted to frivolous purposes. Nobody resents a touch of lightheartedness. That was not lacking in this year's programs. But there was no "fooling," such as characterized much of what has since come to be known as "Armistice music." No composer represented has lacked the sense of responsibility to the art he serves. Nor has there been any of that vain-glorious display in which composers delighted a few years back. Today they work in sober earnestness, which in some cases reaches the stage of austerity. It may be less amusing, but it produces work in which, whatever else may be said of it, there is more hope for the future of music.

### JANACEK'S MASS

Apart from the fact that it was, in a sense, an "in memoriam" performance, Janacek's *Missa Glagolskaya* (Festival Mass) was one of the most striking works performed; both good reasons for making it the starting point

of this survey. The Philharmonic Choir of Brno (Brünn), where the composer spent the greater part of his life, came here to sing the Mass under its conductor, Professor Yaroslav Kvapil. There was one contretemps, the tenor being indisposed and unable to sing. But the solo parts are very rarely used together and it so happened that only in one bar did that of the tenor overlap with that of the soprano. The latter, Alexandra Cvanova therefore sang the tenor part as well as her own, and though the color scheme naturally suffered some disturbance it was surprisingly slight, and easily remediable in the listener's imagination. The other soloists were Marie Hlouskova and Ladislav Nemecek, with Professor Bohumil Holub at the organ, which has an important part, including a solo movement.

The Mass is conceived in the spirit of the layman, not the cleric. Its episodes are treated as events, not as rites. This implies a dramatic element which may not commend itself to ecclesiastics, though its effect is intensely religious, and susceptible of arousing popular fervor. The music is frequently exclamatory. It is not difficult to imagine the people shouting with pious enthusiasm. It is consistent with this conception of the Mass that Janacek has abstained from any elaborate devices of craftsmanship such as might have

(Continued on page 24)

## McCormack Charms Clevelanders Anew

Gieseeking Soloist With Orchestra—Crooks Sings With Orpheus Chorus—Other Programs of Interest

CLEVELAND, OHIO.—Walter Gieseeking chose Beethoven's G major Concerto for piano when he appeared as soloist with the Cleveland Orchestra at Masonic Hall, and won whole-hearted acclaim from local critics with his sturdy, rugged playing and his sweeping command of the keyboard.

The entire concert seemed one of the year's best and was certainly chosen by Nikolai Sokoloff with an eye and ear to variety as well as musical worth. He began with Haydn's Horn Signal Symphony, which had never before been played in Cleveland, and built his second half of the program with the beautiful *White Peacock* by Griffes, and two colorful works by Borodin—the *Steppes of Central Asia* and the familiar and well-loved *Polvostian Dances* from *Prince Igor*.

The Bach St. John Passion was given a sympathetic and beautiful interpretation by a chorus of 175, led by F. Winfried Strieter, conductor of the Greater Cleveland Lutheran Chorus, and one of the city's most ardent disciples of Bach. Soloists who appeared in this splendid endeavor at Masonic Hall were George Meader of the Metropolitan Opera; Edwin Swain, also from New York, and three Cleveland singers—Lila Robeson, contralto, Janet Watts, soprano, and John O. Samuel, baritone. Albert Reimenschneider at the organ and Donna M. Goodbread at the piano supplied the accompaniments.

Charles D. Dave and his Orpheus Male Chorus, winners of the Eisteddfod on two occasions, gave a concert in the New Music Hall, doing such rare and beautiful things as a *Palestrina* motet, an eighth century *Sanctus*, Handel's *Round About the Starry Throne*, *The Nun of Nidaros* by Protheroe and Sullivan's *The Long Day Closes*, sung in memory of the late Wilson G. Smith, Cleveland composer and critic. Richard Crooks, tenor, was the soloist on this program, singing an aria from Bizet's *Pearl Fishers*, *O del mio dolce ardor* by Gluck, *Per Pietra Stradella* and a group of songs in English.

The monthly evening organ recital at the Museum of Art was given by Lee C. Holden, assistant professor of organ at Oberlin Conservatory of Music. He played a movement from Widor's Fifth Organ Symphony, *Minuet* from Debussy's *Petite Suite*, *Prelude and Fugue in D major* by Bach, Buxtehude's *Fugue in C major* and Liszt's *Fantasia on the chorale Ad Nos Ad Salutem Undam*.

John McCormack gave a song recital in the New Music Hall, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. His numbers included Handel's *O Sleep Why Dost Thou Leave Me*, Vinci's *Sentirsi il petto accendere*, *Lungi dal caro bene* by Sarti, Handel's *Praise Ye the Lord*, Wagner's *Traume*, *Since First I Saw Your Face*, an old English ballad, a group of the customary Irish folk songs and a group in English. The usual enthusiastic audience enjoyed his delightful singing to the utmost.

Cleveland is to sponsor an enormous musical festival in Public Hall the second week in June. Virtually all local choruses, instrumental ensembles, choirs, and so on, will partake in the festival, at the invitation of City Manager William R. Hopkins.

The Schumann Club, a chorus of women's voices directed by Almeda C. Adams, gave its annual con-



ANGEL DEL BUSTO,

an accomplished performer on several wind instruments, who recently made an auspicious debut, choosing the bassoon as his medium. At his concert in Steinway Hall he presented such compositions as Mozart's B flat major concerto, the *Pierre Solo de Concert* and smaller pieces by Krauter, Gardner and Valderama, especially written for Mr. del Busto. Before his appearances there were doubtless many who never considered the possibility of the bassoon as a solo instrument. His success, however, has made him enthusiastic over the future prospects of the bassoon for solo work, and he is earnestly seeking to enlarge the literature for this instrument.

cert in the small theater of Public Hall, assisted by Cassius C. Chapel, Cleveland tenor.

Andre de Ribapierre, violinist, and Arthur Loesser, pianist, assisted by a string quartet composed of Messrs. Brown, Weiss and Buck and Elaine Canalos, of the Cleveland Institute of Music, gave an interesting program at the Museum of Art.

E. C.

## Copenhagen Acclaims Rappold and Krasner

Dr. Muck Receives a Great Ovation

COPENHAGEN.—The American soprano, Marie Rappold, gave a vocal recital in the Concert Palace here on April 10. The program consisted of German, French, English and Italian songs and arias which proved the sound training and capabilities of the singer, as well as her wide ranged, brightly timbred and dramatic voice, whose special merit is a well-controlled and beautiful mezza voce. The audience appreciated the singer's art to the full and applauded her without stint.

A few days before we had made the acquaintance of the young American violinist, Louis Krasner, who possesses an exquisite tone and an elegant, flawless technique. He scored a pronounced success in the Glazounoff concerto. His program also included a series of modern pieces, among which Szymanowski's *Paganini* adaptations were decidedly the best. The young artist gained much favor both in the press and from the audience and will be sure of a hearty welcome should he ever visit us again.

### OVATION FOR DR. MUCK

The chief event of the season took place a few days ago. It consisted of three concerts by the Hamburg Philharmonic Orchestra, conducted by Dr. Karl Muck. The hall was sold out each time at extra high prices, and a storm of enthusiasm greeted the distinguished conductor when, at the head of his well-trained ensemble, he produced the masterpieces of Beethoven, Mozart, Schubert and Wagner.

The concluding concert was given in the monster hall called Forum, holding 7,000 listeners. It was filled to the last seat when the conductor raised his baton for Beethoven's Ninth, which in spite of the rather unfavorable acoustics received a model performance. Dr. Muck was overwhelmed with laurel wreaths and applause. All three concerts were attended by the Queen and Crown Prince of Denmark, with their never-ending suites.

F. C.

## Reduction in Fees for Summer Course in Berlin

Prospective students of the Summer Master Classes at Charlottenburg Castle in Berlin will be glad to hear that some American friends of the German Institute of Music for Foreigners have made a generous financial donation, by which it has become possible to reduce considerably the terms of tuition for American students. This reduction applies to all the courses of Eugen d'Albert, Edwin Fischer, Walter Gieseeking (lecture recitals), Willy Hess, Joseph Szigeti and the orchestra conducting class under Carl Schuricht, including the lectures on conducting to be held by Dr. William Furtwängler, president of the Institute.



MARIE RAPPOLD,

American singer, formerly of the Metropolitan and San Carlo opera companies, whose silver-edged soprano and consummate art have recently conquered the publics of Vienna and Copenhagen. Mme. Rappold, one of the most distinguished disciples of the late Oscar Saenger, possesses a soprano voice of extraordinary warmth, brilliance and youthful timbre coupled with a wealth of temperament and a joy in singing that are rarely encountered.

## Joseph Canteloube's Opera, Le Mas, Proves Musically Interesting at Paris Opera

Vincent d'Indy Celebrates His Seventy-eighth Birthday Conducting His Own Works—Georgesco Scores Extraordinary Success With Paris's New Permanent Orchestra—Abram Goldberg, American Violinist, and Bernard Friedmann, American Baritone, Applauded.

PARIS.—A new work at the opera always arouses lively interest, an interest that is not often justified, for one characteristic which has been common to a number of the recent new works is monotony. It was also the outstanding characteristic of the latest novelty, *Le Mas*, a lyric work in three acts by Joseph Canteloube, which deals with the story of a peasant home in the central part of France, where the composer was born.

An old peasant, full of pride of his home has a granddaughter, Marie, who is to inherit the property. A grandson, Jan, arrives from the city, where he was brought up, in search of rest and health. During his visit he develops a deep affection for his old home and Marie falls in love with him. But Jan has a fiancée in the city, to whom he eventually returns, to the despair of his cousin. In the third act the call of the old home is the stronger and Jan comes back to claim Marie, thus settling the problem of the young owner of the property. There were possibilities in the story, had it been handled from the point of view of conflicts. But the author-composer told it as directly and simply as it is told here, and unfortunately the result is rather tedious.

Musically the work is most interesting, built, as it is, on folk-tunes which are melodious and charming. The orchestration is excellent but undoubtedly lost a good deal by the monotonous manner in which Philippe Gaubert conducted. The work received the Prix Heugel in 1927, eighteen years after the composer had finished writing the last stanzas. The opera was refused by the Opera-Comique and was almost accepted by La Monnaie in Brussels, when M. Rouché accepted it for the Opera. Perhaps one explanation of the work's tedious effect lies in the epoch in which it was written. Its pre-war sentimentality, cloying and unhealthy, is out of tune with the present intense spirit.

The interpretations were fair. Jane Laval as Marie doing creditable work, although Rambaud as Jan did not convey much sense of romantic youth. The role of the grandfather, however, was magnificently sung and played by Huberty, who never fails to make all his roles alive and interesting.

### THE MARIONETTES GROWING SUCCESS

Another real event in Paris this week was the new program given by the Teatro dei Piccoli of Vittorio Podrecca, which had already delighted London and which was seen and heard in New York a few years ago. The charming and exquisite company of marionettes has found its home in the huge Theatre des Champs Elysees, where it has been alternating with the Russian Opera and with the Straram concerts.

It took the French public a little time to find its way to these performances, but now success is such that Podrecca is prolonging his stay. The new bill included *La Gazza Ladra* of Rossini and an *Arlequinade* by Adriano Lualdi, a young composer of much talent. It is needless to speak of this really extraordinary undertaking, except that here it is distinguished by an excellent orchestra, drawn from the Concerts Padeloup, under the direction of Emilio Cardellini, and an excellent cast of singers, some of whom have been heard at the Metropolitan Opera House, as in the case of Giacomo Dammacco, the tenor of the company.

### TWO AMERICANS HEARD

The Lenten season had a quieting effect on concert life, but a number of interesting artists are appearing with the different orchestras. Daniel Ericourt, a young pianist, member of the artist faculty of the Cincinnati Conservatory of Music during the last two years, after giving a recital in the

Salle Gaveau, recently appeared at the Concerts Colonne and gained much well merited applause. This coming week, Louis Krasner will be heard with the Concerts Padeloup, where he will play the Brahms concerto. This appearance will be followed by a recital at which he will play a new piece by Alfredo Casella, the one which was originally written for five instruments and won the Coolidge prize, and which Casella afterwards transcribed for the violin and dedicated to Krasner.

N. DE B.

Special mention should be made of the orchestral concert in the Chatelet Theater on March 24, when Vincent d'Indy celebrated his seventy-eighth birthday by conducting a program of music composed by himself during the long period of his musical career. His surprising vigor and youthfulness indicate that he has no occasion to give up the post of conductor of the famous Colonne Orchestra, and it is to be hoped that he will long continue to devote his services to the advancement of French music. A large audience greeted him with a warmth that showed how highly he is esteemed by the musical public of Paris.

Rhené-Baton, one of the busiest of French conductors, who travels to almost every country in Europe during the season, gave an unusually fine performance of Berlioz' *Fantastic Symphony* at one of his concerts in the Champs Elysees Theater. Berlioz requires the sympathetic handling of a French conductor, for he demands a certain verve and dash which seem to escape the foreign conductors who attempt those peculiar scores. The concert was varied by an agreeable performance of Manuel de Falla's *Nights in the Gardens of Spain*, with the Spanish pianist, Lucas Moreno, playing the solo part. Here again was the proper blend of temperaments in the composer and the executant.

The Straram Orchestral Concerts in the Champs Elysees Theater are surprisingly well patronized, considering the general dullness of this musical season. Beethoven's eighth symphony and Debussy's *Sea* were the principal works on the program, which was varied with an interesting French work by Jacques Ibert in three parts, called *Escapes*. Melodically, harmonically, and orchestrally it shows the hand of a master musician. The public gave it very marked signs of approval.

### GEORGESCO SHOWS THEM HOW

Mengelberg was announced to conduct two concerts at the Pleyel Hall, including a Good Friday concert. But the concerts were cancelled and another concert with a different program for Friday was given with the Orchestre Symphonique, directed by Georgesco. This conductor proved to be a superb master of the orchestra, and he obtained a unanimity, an attack, and a sonority which were surprises to a public which had grown accustomed to the ladylike and perfumed conducting usually associated with this new



ROSA LOW,

who sailed on the SS. *George Washington*, April 24, and will go direct to Paris for a concert there on May 9 at the British Embassy, with a second appearance scheduled for May 16. Following the Paris dates Miss Low will go to Bucharest for some operatic appearances. London will be visited later, before sailing for New York on July 4.

orchestra. A good conductor now and then discloses the excellent material of which the orchestra is made. But only too often the numerous directors of this splendid body of musicians are incapable of making the players exert themselves, and unable to make the rough performances interesting. Hence the empty halls. The public cheered itself hoarse over Georgesco.

### A PROMISING AMERICAN

The friends of the American violinist, Abram Goldberg, gave him a rousing reception when he appeared upon the platform of the Gaveau Hall for his recent recital. And they called him back many times at the end. He was compelled to add several extra numbers before the audience would allow him to retire. The most important work on the program was Lalo's *Symphonie Espagnole*. This, with Vitali's *Chaconne*, was enough in itself to show the excellent technical equipment of the young violinist. His style is likewise ripe, and his stage presence is agreeable. What can prevent this capable artist from taking a position among the very foremost violinists of the day?

Marcelle Meyer, whose recital of a few weeks ago was postponed on account of the prevailing gripe, finally reappeared and played her varied program to a large audience

(Continued on page 34)

## Marie Rappold and Other Americans Make Decided Impression in Berlin

Viola Mitchell Makes Debut—Anna Hamlin, Eunice Norton, Edgar Shelton, Eleanor Day Give Interesting Programs—Teaching by Talkie—Modern Greek

BERLIN.—That the Hochschule für Musik is animated by a progressive spirit has been recorded in these pages. Especially Prof. Schünemann, its administrative director, is a most zealous advocate of keeping in constant touch with the times, always intent on improving the methods of instruction according to the most modern pedagogical principles. An interesting proof of this progressive tendency was given in a public demonstration of the latest sound-film experiments in the technical laboratory of the School. Four lessons given to pupils by Hugo Becker, master cellist, Carl Flesch, the eminent violinist, Leonid Kreutzer, the distinguished pianist, and Hermann Weissenborn, a well-known vocal specialist, could thus be witnessed—via eye and ear—by the leading members of the Berlin musical profession.

Becker lectured on some special problems of bowing in cello-playing, illustrating his elucidating remarks by a number of musical examples played by himself. Flesch listened to a pupil's playing of a Vieuxtemps concerto, in his characteristic attitude, leisurely seated on a comfortable arm-chair, armed with his ominous lead-pencil, and criticized the young man's playing, pointing out his faults and giving instructive remarks on the proper style of recitative and tempo rubato. Kreutzer demonstrated to a pupil the technical requirements of the beginning of Liszt's B minor sonata, and Weissenborn instructed a young lady in the proper production of the vocal swelling tone, showing most distinctly the shaping of the lips and the position of the tongue.

For the present the "talkie" film is better in the optic than in the acoustic part. Provided that certain shortcomings are improved, the sound-film opens new possibilities to musical instruction. In the near future, perhaps, one may be able to buy at a very reasonable price a lesson given by some eminent teacher on a certain musical topic, and one may perhaps be able to utilize it in some remote little provincial town, repeating it as often as one may like.

### VIOLA MITCHELL'S BRILLIANT DEBUT

Viola Mitchell, a very youthful American violinist, favorite pupil of Ysaye and endorsed by the master in terms of high esteem, has made a tour through the principal centers of music in Germany. The critical comments from the Frankfurt, Leipzig and Dresden papers agree in acknowledging her exceptional capacities and predict a great future for her. Her Berlin recital proved that these words of praise are no exaggeration, and that Viola Mitchell is indeed endowed with rare gifts by nature, developed in the best possible school.

dowed with rare gifts by nature, developed in the best possible school.

What surprises most in the playing of this young girl of seventeen is not the brilliancy of her virtuosity but the breadth and almost virile power of her tone, her disdain of sentimental and cheap effects, her soundness of musical temperament and seriousness of purpose.

### MARIE RAPPOLD AND OTHER AMERICANS

Marie Rappold, well known in America, showed her highly cultivated art of singing in a song recital, which was made thoroughly enjoyable by virtue of the perfect balance of vocal and musical excellence, the grace and ease of her style. Michael Raucheisen gave her sterling support at the piano.

Anna Hamlin, another recent American recitalist, is endowed with a pure, sweet, light voice, especially agreeable in the upper register. Her best she gave in English songs and negro spirituals, where she seemed to feel most at home.

Several other American debutants demand mention. Of these Eunice Norton is the most advanced player. In her third recital the favorable impressions formerly received were maintained and even surpassed. In an ambitious program she evinced pianistic powers of a high order. Edgar Shelton has acquired reliable technical skill and plays in correct style. Also Eleanor Day, a youthful cellist, made a decidedly favorable impression.

### MODERN GREEK

Vera Janacopoulos and Alexandra Trianti, both undoubtedly of Greek nationality, have attained a height in the art of Lieder singing, that places them in the very front rank of contemporaneous artists. Vera Janacopoulos is a powerful personality, fully up to the most complex and formidable problems of interpretation, of an astonishing versatility. Alexandra Trianti charms the ear by the beauty and lightness of her voice and is likewise a wonderfully gifted interpreter, cultivated in the highest sense.

Bachaus, Borovsky and Balokovic, to be placed under B according to their initials, ought rather to be transcribed to class A according to the excellence of their art. All three of them have so frequently been praised in high terms in these columns, that for once it may suffice merely to mention the fact that they have again given most successful recitals in Berlin.

HUGO LEICHTENTRITT.



ANNE ROSELLE,

as *Turandot*, which she sang at La Scala with great success and is now repeating, along with other roles, at the Dresden Opera. Don Giovanni is the opera in which she will make her debut at Covent Garden this month. (Photo by Ursula Richter.)



## Foreign News in Brief

### ALBERT COATES TO CONDUCT AT COVENT GARDEN

LONDON.—Despite the fact that Covent Garden has, at the most, two more years to run, great efforts are being made to ensure a brilliant season this spring. Albert Coates has been asked to conduct Boris Godounoff with Chaliapin, as well as the Walküre and Tristan and Isolde. In the last named opera Lauritz Melchior is expected to sing the leading role. He will also sing the young Siegfried in the Ring, conducted by Bruno Walter.

Eugene Goossens' Judith will have its premiere on or about June 24, and new scenery is being made for it in the workrooms of the theater. New scenery is also being made for Norma, in which Rosa Ponselle makes her debut, and the opera house itself has undergone a number of much needed alterations, including additional and more modern lighting facilities. M. S.

### CARL FLESCH TO HAVE SUMMER CLASSES

BERLIN.—Prof. Carl Flesch, formerly of the Curtis Institute, will hold a course of Practical Violin Pedagogy at his summer home in Baded-Baden, from July 7-August 11 next. T.

### MASCHINIST HOPKINS TO BE PERFORMED AT TONKÜNSTLER FESTIVAL

BERLIN.—Maschinist Hopkins, a three-act opera by Max Brand, will form the center of interest at the next Tonkünstler Festival to be given in Duisberg from July 2-7. In this work a machine plays an important role on the stage—a unique occurrence in operatic history. T.

### WOLF-FERRARI'S MERRY WIDOW

MILAN.—Ermanno Wolf-Ferrari is working on a new opera, to be called La Vedova Scaltra (The Roguish Widow); it will contain many of the elements of the old commedia dell'arte. The work will probably be completed this year and have its premiere next season. I.

### RETHBERG'S SUCCESS AS RAUTENDELEIN

ROME.—Elisabeth Rethberg, who created the leading role in Ottorino Respighi's opera, The Sunken Bell, at the Metropolitan in New York, has just won a great success at the premiere of the same work in Rome. Previous to the performance the composer and his wife gave Mme. Rethberg a brilliant reception at their beautiful home in the Palazzo Borghese, one of the finest old palaces in Rome. D. P.

### THREE CHILD PRODIGES MAKE DEBUTS IN ROME

ROME.—Three young prodigies, ten-year-old Myriam Longo of Naples, pianist; twelve-year-old Michaela Sweerts of Brussels, violinist; and Amadeo Baldovino of Venice, cellist, also aged twelve, have made their public debuts and with enormous success. All three showed extraordinary musical maturity. D. P.

### MUSICAL ACTIVITIES AT THE AMERICAN EMBASSY IN ROME

ROME.—Following their recent private performance for Mussolini, the Trio Morgan, composed of three gifted American sisters, were invited to play at the American Embassy. Their interesting program, their charming work and perfect ensemble won them a veritable ovation.

Another American, Edwin Alonzo Bartlett, took part in a charity concert there, during the course of which he sang songs by Mrs. H. H. A. Beach, with the composer at the piano. He sang with warmth, clear diction, and a well produced voice of good timbre. Mrs. Beach also played through an elaborate program, and both the singer and the pianist-composer were loudly acclaimed. D. P.

### VIENNA PHILHARMONIC FOR LA SCALA

VIENNA.—In return for La Scala's visit to Vienna, it was planned to send the complete company of the Vienna Staatsoper to La Scala. This plan has now been restricted to a visit of the Vienna Philharmonic Orchestra (identical with that of the Vienna Opera), which will give two concerts at La Scala next winter, under the baton of Franz Schalk. P. B.

### OLSZEWSKA AND MANY NEW SINGERS FOR VIENNA

VIENNA.—An unusually large number of new singers have been added to the roster of the Vienna Staatsoper for next season. Two new sopranos are among them: Rose Pauly Dreesen and Rence Bullard, the latter a young Californian now living in Vienna. Olszewska also is rumored to return to the fold as a result of the expected friendly settlement of her law suit with the Vienna Opera. Two new tenors are coming: Fritz Wolff from Chemnitz and Gunnar Graarud from Hamburg, replacing Richard Schubert (once of Chicago), who returns to his former activities at Hamburg. No less than four new baritones have been engaged: Friedrich Rode and Hans Hermann Nissen, both from Munich, Karl Hammes from Berlin and Friedrich Schorr. Ludwig Hoffmann from Berlin has been engaged to sing the big bass roles alongside Richard Mayr. D. P.

### FRANZ SCHALK—REFORMER OF VIENNA MUSIC ACADEMY

VIENNA.—According to private information, Franz Schalk, who retires as director of the Vienna Opera at the end of this season, has been chosen for an important official function. He is to become the head of the State Academy of Music with a view to effecting a complete reorganization of the institution. Important and internationally renowned musicians are to be engaged for the faculty, and the State Academy is to be brought back to its old standard and fame, which, as is tacitly admitted, has been somewhat impaired during the war and post-war years through the retirement from the institute of such men as Godowsky, Sauer, Sevcik, Rosé, Schalk and others. P. B.

### NEW VIENNESE OPERETTAS

VIENNA.—Three operetta novelties are already announced for the next Viennese season. Bruno Granichstädten, author of The Orloff, is now completing his newest work, entitled Reclame. Robert Stolz has turned out a new piece, Glory and the Clown, which deals with circus life, and Edmund Eysler's latest is named Her First Ball. P. B.

### KORNGOLD TO MANAGE VIENNA VOLKSOPER

VIENNA.—Efforts are being made to reopen the Vienna Volksoper in the fall with Erich Wolfgang Korngold as its (Continued on page 10)

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## The Dayton U. S. A. Choir

### A Pleasant Invasion from America

Here are some of the reports which have been received from England regarding the first appearance there of the Dayton Westminster Choir. This was at Colston Hall, Bristol, on Good Friday, and the name of the choir, as given on the program, is the Dayton U. S. A. Choir. The price of the program was sixpence, and it was a very complete book, giving all of the words, with translations wherever necessary. The program consisted of works by Palestrina, Lotti, Bach, Brahms, some traditional and negro folk music, an arrangement by William Arms Fisher of the largo of Dvorak's New World Symphony, and other pieces of equal interest. The conductor, of course, was John Finley Williamson.

The Bristol Times published a long article regarding the choir, of which the heading was: "Dayton Choir Takes Bristol Audience by Storm—Exquisite Singing." This article related how "There was a fairly large audience at Colston Hall, and when they came to realize the remarkable quality of the choir's work, all unaccompanied and all from memory, they became exceedingly enthusiastic. . . The intricacies of Bach's Sing Ye to the Lord were negotiated with extraordinary ease and neatness, and the interpretation was a brilliant one. Typical examples of the best Negro Spirituals held the audience spellbound, for they were given with a remarkable intensity of feeling. There is no weak link in the choir, who have sonorous basses, good tenors, sweet-voiced contraltos and sopranos who sing with rare flexibility. They are never a shade out of tune, and their rich harmonies are shaded with consummate skill."

The choir gave two London concerts, and here are some of the press comments: (London Daily News) "Fine tone—excellent balance—good attack—good phrasing;" (London Post) "Smooth and telling effect of ensemble;" (London Times) "Display choral virtuosity;" (London Express) "Audience three to four thousand. Going Home received tremendous ovation." The Berlin critics wrote in similar vein: (Berliner Nachtausgabe) "Richness of material and culture of delivery were attractive. A pleasant invasion from America;" (Walt am Montag) "Performance simply perfect—feminine voices remarkable purity of tone as a choir of angels."

### Marie Schneider-Staack Gives Musicale

Marie Schneider-Staack, German pianist, gave a musicale at her home in Teaneck, N. J., on April 13 before a group

of over sixty people. Mme. Staack presented among her pupils, Ethel Swid, Billy Swid, Charles Kreps, Miriam Kreps, Elfride Burghardt, Lucille Scholz, Erna Gemeinhardt, Ruth Calley and Mildred Harrington, all of whom clearly demonstrated the thorough musical training given to them by Mme. Staack. In addition to the pupils presented, Mme. Staack diversified the program by presenting Marie Burghardt, soprano, Josef Schneider, baritone, and Fritz Wildermann, cellist. Mme. Staack played all accompaniments.

After the musicale, a reception was given by Mme. Staack to her many friends. Before her marriage, Mme. Staack, then known as Marie Schneider, did extensive concert work both abroad and in the United States. She is as excellent a pianist as she is a teacher and is highly respected in both branches of the art. Mme. Staack also maintains a studio in New York.

## Foreign News in Brief

(Continued from page 9)

director. A powerful syndicate is said to support the scheme, but nothing definite has as yet been decided. If he becomes director of the Volksoper, Korngold plans to cultivate above all the "opera comique" and the classic operettas of Johann Strauss, several of which Korngold has modernized and produced in Vienna before. The plan meets with general approval. P. B.

### BULGARIA HAS NEW NATIONAL THEATER

SOFIA.—The new National Theater of Bulgaria, situated in the Bulgarian capital, was solemnly inaugurated, in the presence of the King, his court, the government and the corps diplomatique. The new house, one of the most modernly equipped of all Europe, is replacing the old theater which burned down five years ago. P.

### Scholarships at the Playhouse-in-the-Hills

Competitive scholarships in violin, violoncello, piano and harp are offered by generous donors for study at the Playhouse-in-the-Hills, at Cummington, Mass. The contest will be held in New York City on May 19 and applications to enter should be sent in writing before May 13 to Katharine Frazier, Cummington, Mass. Besides instruction under master musicians, weekly artists' recitals, and classes, living under ideal conditions is provided for the members.

The faculty of this colony is as follows: (piano) James Friskin, (violin) Hugo Kortschak, (violin) Emmeran Stoerber (absent for this season), and Oliver Edel, (harp) Katharine Frazier, (eurhythmics and solfège) Doris Portman, (ensemble playing) Oliver Edel, (harmony) Katharine Frazier, (history of music) Katharine Frazier.

This school is endorsed by Harold Bauer, Albert Spalding, Charles Loeffler, David Stanley Smith and William Churchill Hammond.

### N. Y. Madrigal Club Recital

Marguerite Potter, president of the New York Madrigal Club, arranged an interesting recital program under its auspices, on April 13, at the MacDowell Club, when dance and ensemble numbers were given. Josephine F. Franz offered a dance, Stanley Walter Krebs, pianist-composer, at the piano; followed by the Fontaine Sextet, consisting of singers, violin, cello and Anita Fontaine, pianist, which was much enjoyed. Alexander Zarubine played pieces by Russian composers on his Balalaika, Margaret Wilcoxen at the piano, and won applause, Earle Kardux, tenor, singing classical and modern songs very effectively, with Anita Fontaine at the piano. Dancing followed the varied program.

### Williams to Direct Cleveland Music Festival

This year will mark the first music festival to be held in Cleveland, Ohio. It will take place in the Public Auditorium on June 17, 18 and 19. Morris Gabriel Williams, the director and manager of the festival, is arranging a program that promises well for the success of this enter-

prise. He will have the services of a group of well-known soloists and a large symphony orchestra, to be announced later. There also will be approximately thirty choral units participating in the festival. These will total three to four thousand voices, all under the general direction of Mr. Williams.

### Demonstration at Seymour School

That the day is passing when children should have to be coerced into the practise of music was forcibly brought to the minds of those who witnessed the demonstration last Saturday of creative work by children receiving instruction at the Seymour School of Musical Re-Education. Several groups of youngsters took part in the program, and not one of them was self-conscious. They were perfectly natural and at ease and developed their melodies, or "make-ups" as they called them, as though they thoroughly enjoyed it.

Harriet Ayer Seymour, the director of the school, does not approve of the old method of beginning instruction with nothing but scales and finger exercises, but rather it is her idea to awaken in the child the connection between music and life. There was a demonstration of this by having a teacher give youngsters of five years of age a thought about some flowers which were in a vase in the room at the time. The children repeated the line recited to them until they got the rhythm of it; then they thought about it until it meant something to them musically, after which each child played or sang his "make-up." There were some older children who played longer and more complex "make-ups" which had been previously prepared, one of them being a composition for two pianos.

These demonstrations, however, gave but one phase of the work done at the school. There were others, some of them in the form of games, to show how the children learn the definitions of pitch, duration and harmony. One child played a piece on the piano, while another beat a drum on the accented notes, and still others played bells or the triangle on the weaker beats.

It was evident that the children at the Seymour school are well grounded in the fundamentals of music, and that during the process of instruction their imagination is so stirred that from the very start they are able to use in creative work the knowledge gained.

### More Success for Oliver Stewart

Oliver Stewart, tenor, recently assisted Gena Branscombe in a composition recital at the home of Mr. and Mrs. Arthur B. Clark of New Haven, Conn., when he made an excellent impression with his fine voice and interpretative ability in the following songs: Hail Ye Tyme of Holle-days, Three Mystic Ships, Give Thanks to God (air in the 18th century manner); By St. Lawrence Water, Quebec, Greta Guardian Portal (prologue from The Bells of Circumstance), I Bring You Heartease, At the Postern Gate; scene five (Bradford), Comrades, Friends Beloved, from Pilgrims of Destiny, and a second act duet with Alice M. Hawkins, soprano. The composer was at the piano.

When Mr. Stewart sang in Stamford, Conn., the Advocate said he "displayed a voice of very good quality, especially in the mezza voce tones shown in the Lalo Serenade from Le Roi d'Ys, given as an encore after his first group of songs." Another recent comment appeared in the Ridge-wood Herald: "Mr. Stewart has a voice of splendid quality, having great clarity and smoothness as well as power and range. He gave pronounced and evident pleasure to his hearers as he rendered two groups of numbers."

Mr. Stewart also appeared with the Alliance Musicale Society of New Bedford, Mass., on April 7, at its fourth annual concert.

### La Forge-Berumen Studio Notes

W. J. Henderson, music editor of the New York Sun, gave the third of a series of lectures in the La Forge-Berumen Studios on the subject of Singers and Singing in the latter part of the nineteenth century. These lectures were illustrated by Harrington van Hoesen, baritone; Frances Alcorn, soprano, and Mary Tippet, coloratura soprano. Phil Evans, pianist pupil of Frank La Forge and Ernesto Berumen, has been engaged for a short tour with Cissie Loftus. He recently returned from a successful tour with Carmela Ponselle.

Helen Grattan, soprano, sang with fine success at the West Point Military Academy. Among her numbers she included La Forge's Sanctuary. This was Miss Grattan's second appearance at the Academy, and immediately following the concert she was engaged for a third appearance.

During June, three artist-pupils of Mr. Berumen—Phoebe Hall, Katherine Philbrick and Howard Lindbergh—will give individual recitals at the La Forge-Berumen Studios.

Mr. Berumen plans to remain in New York all summer, teaching and giving a series of lecture-recitals on Piano Technique and Interpretation.

### George Liebling to Broadcast Tomorrow


The first appearance of George Liebling, pianist-composer since his serious injury last Fall in a street-car accident in Los Angeles will be in San Francisco on May 5. Mr. Liebling will broadcast over the radio (Station KPO) piano pieces by Tchaikowsky, Liszt, Moszkowski and himself, between the hours of 3-4 p. m., San Francisco time.

Mr. Liebling's injury was sustained, it will be remembered, a few days after he had scored a notable success with the San Francisco Orchestra, and an extensive transcontinental tour had to be abandoned. During his convalescence he completed an American opera, The Texas Rose, which is soon to have its production.

### Richards-Carter Nuptials

Edward Lambert Richards married Elizabeth Woodbridge Carter, daughter of Mr. and Mrs. Ernest Trow Carter, at the Fifth Avenue Presbyterian Church, April 20, before a large assemblage, nearly 500 guests attending the wedding reception. The bride's father is known as composer of one of Princeton University's songs, sung at all reunions, etc., also for his opera which was produced in Germany last year with fine success.

See announcement of E. Morris Music Publishing Co., on page 29 of this issue.  
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—New York Times.

"Mme. Jacobo's voice proved sizable, finding no trouble in filling the house, and suggested a potentially very good quality. . . ."

—New York Herald Tribune.

"She was at ease and confident from the start and thus did herself ample justice. She sang her music with style. . . . She was thoroughly dramatic and won much success."

—New York Sun.

"Her voice has excellent qualities . . . should develop into one of the most dependable of Mr. Gatti's soldiers."

—New York World.

"Her grand goal finally reached, the artist found herself well fitted for the severe exactions of her surroundings. . . . She has good command of a voice ample in range and volume. . . ."

—New York American.

" . . . The voice rang forth as a genuine dramatic soprano, with the power, the range and the quality identifying that specialty."

—New York Evening World.

"She gave evidence of worthy effort to improve her art. Her Leonora confirmed the sagacity which the Metropolitan had exercised in engaging her. One admired her agreeable, even imposing presence . . . she sang with great control. . . ."

—Brooklyn Eagle.

" . . . find her vocalism every whit as dulcet and secure in the environment of Mr. Gatti."

—New York Telegram.

"It was sufficiently plain that she has a voice of considerable power and fine quality."

—New York Evening Journal.

"Jacobo is a stunning figure. Her voice discloses some ravishingly lighted and sparkling heaven-tinged notes. . . . It was, indeed, a success and an auspicious debut."

—New York Telegraph.



### "MISS JACOBO CAPTIVATES HER AUDIENCE"

"Clara Jacobo, returning to her native city for the first time since her debut in Metropolitan Grand Opera, last evening scored a great triumph in her initial concert in this city."

"The concert was attended by a large gathering which received Miss Jacobo enthusiastically, and warmly applauded her after each selection."

"Miss Jacobo scored her greatest success last evening in rendering the aria, 'Pace Mio Dio,' from Verdi, 'La Forza del Destino,' and in the aria 'Ernani Involami' from 'Ernani' by G. Verdi."

—Lawrence, Mass., Telegram, April 21, 1929.

"Reference to the qualities of Miss Jacobo's voice at this late day may seem superfluous to many local people who have heard her sing recently. Primarily at home in operatic numbers, she demonstrated in the less dramatic numbers a penetrating sense of musical values that showed the student of concert literature. . . . there was disclosed a voice of truly heroic proportions—in truth, one of the few really great dramatic soprano voices before the public today. Miss Jacobo has youth, virility and an unerring sense of musical phrasing."

"What a relief it was to sit and listen to a vocal equipment fully capable of the intricacies of florid operatic arias as well as equal to the supreme demands of lyric drama. It is quite certain that no such voice has been heard in this city for many years, if ever. Voices there are of a much more delicate, intimately colorful nature, voices more suited to the lighter numbers that usually occupy the concert program. But for sheer opulence of tone and full throated dramatic expression, Miss Jacobo stands with the great artists of the day. She sang the big numbers, the arias from 'Forza del Destino' and 'Ernani' with the true operatic fervor."

—Lawrence, Mass., Tribune, April 21, 1929.

### AT THE BOSTON OPERA HOUSE

Guest Performances of *Gioconda*  
and *Aida*

"Thus on Saturday night a larger 'house' witnessed 'Aida' than had yet sat before the National Opera Company. To be sure there was a special attraction. From New York, from the Metropolitan, came Clara Jacobo, once of local fame, to take the title role."

"Miss Jacobo's voice, always pleasant, has matured to an instrument of a lovely beauty. And with a voice which one could wish in no wise changed, if one had the privilege of making it to order, she couples an actress' ability rare in singers of opera. Her love for Rhadames bore the stamp of reality; her patriotism no less; the conflict that grew out of them was visibly a soul struggle for her. Thus 'Ritorna Vincitor' was a thing to remember, as a bit of dramatic portrayal as well as vocally."

—Boston Transcript, April 9, 1929.

### "CLARA JACOBO GIVEN OVATION"

"Clara Jacobo did splendidly in the title role. Her voice is rich and full, always true, sympathetic and adaptable. She has grace and poise and pleasing self-confidence. Her rise in the operatic field is a matter of interest in Massachusetts, as she came from most humble surroundings and in a small milltown, achieved the highest recognition in her profession after considerable discouragement. Her appearance on the stage last night brought riotous applause, from the audience."

—Boston Traveler, April 9, 1929.

"Miss Jacobo a grand soprano voice of the type of those two Rosas, Raisa and Ponselle."

—Boston Herald, April 9, 1929.

### "CLARA JACOBO TRIUMPHS WITH OPERA"

"The principal attraction on the stage, naturally, was Clara Jacobo, whose triumphs at the Metropolitan early this season offered material for countless newspaper stories. Last night Jacobo displayed an opulent dramatic soprano voice. It was a voice usually sure of pitch, of thrilling quality. It was employed by an artist who knew her role thoroughly and whose histrionic abilities were unusual. The high peak in her performance was the singing of the 'Suicide' aria in the fourth act."

—Boston American, April 15, 1929.

"Miss Jacobo, in the title role, again proved her skill as a singing actress."

—Boston Globe, April 15, 1929.

**Miss Jacobo Has Been Re-engaged With the Metropolitan Opera Company for the Season 1929-1930**

On April 21st She Was the Star Singer at the Atwater Kent Radio Hour Coast to Coast Broadcast  
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## Dudley Buck's Decision to Go to Chicago Is Keenly Felt by His Many Pupils in New York

Frank Munn, One of the Distinguished Teachers Best Known Talents, Refers to Him Not Only as the Finest Teacher He Has Ever Known But Also as a True Friend

It was on a very rainy afternoon that the writer strolled up West End Avenue and stopped in at the Dudley Buck studios, because, in passing, a voice very much like Frank Munn's could be distinctly heard. And so it was. Though we had heard Mr. Munn sing many times we had never had the pleasure of meeting him personally. We were determined to grasp the opportunity this time and made bold on our mission.

Frank Munn, delightful lyric tenor, was taking a lesson from his one and only teacher, Dudley Buck. They were having a wonderful time at it, both vitally interested in the absorbing subject—one making a suggestion here and there, the other following closely.

As we sat waiting for Mr. Munn to finish we mused on some incidents of his early career. The young tenor came to New York with a big ambition, but one which was guided by a very level head. The process of choosing a teacher was, of course, one of the imminent questions. Frank Munn had been recommended to several. After making the acquaintance of a few he finally accepted the invitation of one gentleman to attend a party where he could hear some of the teacher's pupils perform. Mr. Munn graciously accepted, and after arriving in a gay mood, listened attentively to one or two of the young vocal aspirants sing. The friend who was with him noticed the gay mood gradually disappear, and finally Frank Munn could contain himself no longer; he turned to his friend and with an unmistakable determination said: "He is not for me, let's go."

And go they did. Again someone, a friend, had offered to sponsor Mr. Munn if he would study with a certain teacher whom he (the friend) recommended. The tenor tried, and again was sure that the man was not for him and he graciously thanked his friend—and quit.

Finally he went to Dudley Buck and there he has been ever since, working, studying, daily progressing until today Frank Munn, if he were that type, could boast of an enviable reputation.

While in the midst of recalling the many times we had been entertained by his singing, the door of the studio opened and there stood Mr. Munn and Mr. Buck, utterly oblivious of our presence. We coughed the usually indicative cough that says, "I'm here, too," and Mr. Munn smiled. The ice was broken, a short introduction put us at ease and then we heard the big news: Mr. Buck was going to Chicago.

"But only for a short while, some master classes," we presumed.

"Oh no, that's the part that hurts; it isn't just for a while, it's for a long while. I don't know when he will be back, and it's all terrible." There was no mistaking Mr. Munn's feelings. And while this volley of words was bursting from him Mr. Buck had disappeared.

"Well, what is he going to do?" we asked dumbfounded.

"To teach at the Columbia School of Music, as the head of the vocal department. It really seems incredible, you know," continued the disconsolate young man. "Mr. Buck seems such an integral part of New York music life, and to us who have been with him six or seven years, some longer, he is our entire making. His leaving is the loss not only of a teacher but of a personal friend. I owe everything to Mr. Buck. When I came to him my voice was very small; he has worked incessantly with me, building the foundation, developing every phase of the art of singing, inspiring me to greater heights, developing my emotional resources, well—just completely making me what I am. And now I am to lose him. This is a great personal loss, too big for anyone to appreciate unless experienced.

"When I say that he is my only teacher there is more implied in the statement than the mere words convey. When I came to Mr. Buck I did not even understand the process of technical voice development. To put it in plain words, I simply didn't know what it was all about; and it was his patience, his great gift of being able to impart to the student the ideas he has, a gift which has endless means of expression, that finally brought me to the light.

"Other than his patience, Mr. Buck is endowed with enthusiasm, a contagious enthusiasm that carries one along with him."

"And that is, of course, along the right path," we rejoined, caught up in the swirl of Mr. Munn's sincerity.

"Yes, and then you know the man is uncanny in his ability to put his finger, as it were, on exactly the 'ailing spot.' He is just like a doctor in that way, and his sure and soothing manner is a balm to the usually turbulent soul of a musician."

There is no doubting Mr. Munn, either what he said or his feeling of loss in Mr. Buck's going to Chicago. And as we sat there looking at him, a poignant appreciation of the tenor's feelings came over us, when we recalled how far on the path of success Mr. Munn had traveled. Besides his concert appearances he is the tenor soloist of the Palmolive hour, for which he is exclusively contracted. Under the name of Paul Oliver, Mr. Munn sings every week and has so endeared himself to the radio audience that he has become one of the outstanding radio tenors. Were it not for his contract Mr. Munn could appear every night on



DUDLEY BUCK (Seated) AND FRANK MUNN, enjoying a few moments of leisure on the terrace of Mr. Buck's studios.

the radio, taking into consideration the many other offers he has had. He is also a recorder for Victor and has been a Brunswick artist. His motto is "take it easy," we were once told, but it is a known fact that Frank Munn is a hard worker, and results prove it.

Acknowledging to such an unquestionable degree that he owes everything to Mr. Buck leaves Mr. Munn in the peculiar state of mind where he says: "Well, I suppose, I just won't study any more, unless I go to Chicago, too."

Then we assured Mr. Munn that that would not be fair to us who have to stay behind, for he, too, now had become an integral part of music life in New York, and this thought seemed to cheer him, so we left him smiling.

### Tibbett's Blackface Triumph

In the Minneapolis Star, March 9, was a picture of the last scene of Jonny Spielt Auf, the jazz opera that has been playing this season at the Metropolitan Opera House, with, above it, a headline which read: "Tenor Heard Here Scores in Blackface Role."

This reference is to Lawrence Tibbett, who is no tenor but a celebrated baritone, and who was in Minneapolis as soloist with the Minneapolis Symphony Orchestra.

Tibbett's appearance as Jonny, the role created by Michael Bohnen, caused somewhat of a sensation because the press of New York and the public, too, so far as one could judge from the applause, found that Tibbett understood the American negro and his ways and the American blackface comedian better than Bohnen.

Of course he would. It is no reflection upon Bohnen, whose great art in opera has been recognized without stint, to say that he conceived the American negro and America's blackfaced comedians less well than Tibbett. How could it be otherwise? Tibbett is a born and bred American boy, Bohnen born and bred a German, and Tibbett must have had the advantage, though he probably never would have thought of it being an advantage until Jonny came his way, of seeing negroes and blackfaced comedians all of his life.

As to what the press had to say, the New York American remarks that "a new interest was introduced into the performance—Lawrence Tibbett sang the part of Jonny for the first time and scored an immediate and tremendous success."

Tibbett's make-up is a conventional and accepted one. In fact, he looked enough like Al Jolson to be his twin brother. The Evening Sun said Tibbett "brought more authenticity and negro feeling into the part than it had so far received. Mr. Tibbett had the advantage of being an American, and his height and suppleness were better suited to the angular 'struttings' of the black boy. To any one who has observed the high-stepping, eye-rolling gentlemen of color who play the 'St. Louis Blues' in a manner all their own, Mr. Tibbett's Jonny was a joy." The Herald Tribune said Tibbett "adorned the role with an opera hat, and he sported a meritorious pair of checked trousers. He spoke more English than his colleague does and contributed more dance steps to the part. The audience rewarded him with much laughter and applause." The Evening Post commented: "This time it was Lawrence Tibbett who 'Spielt Auf,' and he did so with a jazzistical aplomb that earned for him what fairly may be described as a personal triumph. He sang well, the while he cut capers that Ernest Krenek, the composer-librettist, may never have dreamt of. More than ever Jonny and Yvonne ceased to be characters of opera, or even musical comedy, and became a first-class vaudeville team, a song-and-dance pair who ought to make the 'big time' any week they try. More of Jonny's English profanity registered than has been true heretofore, thanks to Mr. Tibbett's ability to discard his German where required." The World said: "After the first act of Jonny in the Metropolitan last night, lobby comment seemed agreed upon Mr. Tibbett as nearer to Mr. Krenek's ideal than Bohnen. Perhaps a gratuitous handspring as the curtain fell tended to crystallize this opinion."

### Wide Interest in Munich Opera Festival

MUNICH.—Interest in the annual Mozart-Wagner Opera Festival to be held in Munich this summer is livelier than ever before. Tickets are already selling rapidly and the information departments of travelling agencies are even busier answering questions than they were at this time last year. Elaborate preparations are still under way. Richard Strauss and Leo Blech are to have the direction of the Mozart operas; the well known baritone, Oskar Lassner, of Leipzig, has been specially invited to sing the Albrecht roles in the Ring and, in response to a general demand, the Staatsoper is bringing out a richly illustrated almanac which will contain contributions by the best known musical writers. Besides the guest conductors who will take part in the festival, Hans Knappertsbusch and the two State Orchestra conductors, Karl Elmendorff and Paul Schmitz will direct a number of performances.

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# EUGENE GOOSSENS

## GUEST CONDUCTOR

Philadelphia Orchestra

St. Louis Orchestra

New York Philharmonic-Symphony

### Talent—Youth—Vitality

#### N. Y. TIMES

The fourth symphony (Brahms) last night was an affirmation of splendid strength and beauty, communicative with the contagious spirit of a young man.

#### N. Y. SUN

... (he) was seeking for a straightforward delivery of the printed page and he obtained one that was vividly alive.

#### ST. LOUIS TIMES

(He has) a remarkable personality, with a contagion that envelopes orchestra men and audience alike—an invaluable element that is possessed by only a favored few.

#### N. Y. HERALD TRIBUNE

A musician of broad and varied culture.

#### ST. LOUIS TIMES

None of the music was in any sense new, but under the Goossens treatment, it all underwent a sort of rejuvenation.

#### N. Y. AMERICAN

He gave a noteworthy demonstration of great gifts.

### Knowledge—Efficiency—Mastery

#### PHILADELPHIA ENQUIRER

"A fine conductor" was the consensus of opinion after Eugene Goossens' debut as guest conductor of the Philadelphia Orchestra.

#### N. Y. AMERICAN

Goossens masters an orchestra quietly, but completely and authoritatively.

#### N. Y. TIMES

Mr. Goossens' wide practical knowledge of the orchestra aided him—his wishes were always clear and were quickly obeyed.

#### PHILADELPHIA LEDGER

And he secured from the members of the orchestra the exact effects which he sought.

#### ST. LOUIS TIMES

His consummate knowledge of the orchestra insures the utmost in tone quality, balance and general playing efficiency.

#### PHILADELPHIA LEDGER

He showed an amazing knowledge of the scores, of which he brought out virtually every detail.

### Tone Quality

#### N. Y. EVENING WORLD

For the first time since the lamented withdrawal of Leopold Stokowski the Philadelphia Orchestra under the guesting baton of Eugene Goossens recaptured the ancient lustre and melos of its famous cantillating strings. The golden chant of viols was supported by so dulcet a carol of woodwinds and so noble a psalmody of brass that for sheer glory of tone the Philadelphians stood once more in their place at the head of American orchestras.

#### N. Y. EVENING POST

In tone quality the orchestra was more nearly itself than it has been heretofore in the absence of Leopold Stokowski.



### Reception

#### PHILADELPHIA LEDGER

At the close of the symphony, Mr. Goossens received a long ovation from the audience.

#### N. Y. SUN

... (he) was recalled six times after the symphony and there was no mistaking the meaning of the applause.

#### N. Y. WORLD

... (he) so captivated a thronging and fashionable audience that he was recalled many times.

#### N. Y. TIMES

It was apparent that the symphony stirred Mr. Goossens and he saw to it that the audience felt likewise.

### Interpretation

#### N. Y. TIMES

Vigorous, warm, youthfully spirited performance of the (Brahms) Fourth Symphony.

#### PHILADELPHIA LEDGER

The second movement (Brahms' fourth symphony) was as finely interpreted as it has ever been in Philadelphia.

#### N. Y. TIMES

The slow movement was a wonderful threnody, pulsing with emotion. For once, the lusty presto giocoso had the right grip and power. The final measures of the Passacaglia were thrillingly dramatic.

#### PHILADELPHIA LEDGER

The whole symphony was delightfully read and performed.

#### N. Y. TIMES

The symphony has seldom been heard of late when it sounded so characteristic of the mature but virile, noble and bearish Brahms.

#### N. Y. AMERICAN

Goossens gave the work (Brahms E minor symphony) a deeply-felt, highly musical production. One felt the lofty message of the composer as deeply as the intensive art of the conductor.

### Critical Estimates

#### PHILADELPHIA LEDGER

He is not only one of the best conductors who has officiated in the absence of Leopold Stokowski, but stands in the first rank of present day orchestra leaders.

#### ST. LOUIS TIMES

When this remarkable young Chesterfieldian genius has filled the remaining three weeks of this interesting and successful orchestral season, and subscribers begin to draw their comparisons between the various guest conductors, it is a safe assumption that the elimination process will find Mr. Goossens well in the vanguard as candidate for first honors.

#### N. Y. AMERICAN

In the bright lexicon of guest conductors who have led the Philadelphia Orchestra at its New York concerts this winter none has a more luminous page to his credit than Eugene Goossens.

#### ST. LOUIS TIMES

As a stylist Goossens stands abreast of the most noted conductors of the time... whatever his subject may be, its delivery is convincing... the expression he obtained from the orchestra was of a quality that none of his predecessors here, with the exception of Molinari, have ever approached.

#### PHILADELPHIA LEDGER

Mr. Goossens made one of the most favorable impressions upon both the audience and the members of the orchestra of any of the numerous guest conductors who have visited Philadelphia in the last two seasons.

CONCERT MANAGEMENT ARTHUR JUDSON, Inc., Steinway Hall, New York

## New York Concerts

April 21

### Young Men's Symphony Orchestra

Town Hall, New York, held a large and very enthusiastic audience at the April 21 subscription concert, twenty-seventh season, of the Young Men's Symphony Orchestra, Paul Henneberg, conductor. Esther Steinberg was violin soloist, and deserved and received much applause. She played the Saint-Saëns concerto very effectively, and the orchestra of seventy men did good work, especially in Hadley's overture, Herod.

April 22

### Henriette Michelson

Henriette Michelson, a member of the faculty of the Institute of Musical Art of the Juilliard Foundation, gave a recital at Town Hall on April 22 for the first time in some years, during which she has spent some time in London and Vienna. Her program was heavy, difficult and trying, and would be a good test of any pianist's strength and resourcefulness. It was a test that Miss Michelson met with notable ability. With a Brahms Rhapsody and a Mozart sonata to begin with, and Beethoven's Opus 111 to close, and a few little things between the two like Ravel Waltzes and the Schumann Fantasy, Miss Michelson lost none of her brilliant force and power as the program progressed. She is a pianist of serious intention, possessed of an extraordinarily fine technic and unexpected power. Her hands and arms are exceptionally strong for a woman, but she has them under perfect control, and there were many passages of exquisite delicacy. Her tone is good and some of the passage work was delightfully scintillating.

### Ray Porter Miller

Ray Porter Miller gave a recital at Steinway Hall on April 22 in which she displayed not only a voice of unusual beauty but also more than the average amount of intelligence in her interpretations and musical understanding. She sang a varied program of classic and modern numbers with a few unusual works, among them three songs of a South African suite by Theophil Wendt, with the composer at the piano. Theophil Wendt, it will be recalled, was for a good many years conductor of the Capetown Symphony Orchestra and is now conductor of the Boston People's Symphony. His songs are original as well as singable. The balance of the program was accompanied by Carroll Hollister.

Miss Miller's voice is of wide range and well developed throughout. It showed itself fully equal to the interpretative demands made upon it by songs from various schools, Italian, French, Russian and so on. The recitalist was the recipient of much well earned applause.

April 23

### Aurelio Giorni

In the evening, at Steinway Hall, Aurelio Giorni, pianist of the Elshuco Trio, assisted by Katherine Bacon, pianist;

Hugo Kortschak, violinist; the Ionian Male Quartet and the New York String Quartet, gave a concert of his own compositions. The works offered were: a sonata for violin and piano, played by Mr. Kortschak and the composer; a setting of Edmund W. Pearson's poem, You Ask Me for a Song, for male quartet and two pianos; a fantasy for two pianos (Mr. Giorni and Miss Bacon); a piano quintet, played by the composer and the New York String Quartet. The sonata has been heard here before, while the remaining works received their first public performances on this occasion.

Mr. Giorni belongs to that class of composers who temper the modern idiom with a modicum of faithfulness to the older forms, with the result that his music is free of the disquieting and problematical characteristics of the ultra-modernists, and there is plenty for the ear to enjoy. Skillful workmanship and considerable originality in thematic material are noticeable features of the composer's style.

### Pauline Turso

Little known, for the most part, were the songs sung by Pauline Turso, soprano, at her April 23 recital in the Chalf Gold Room, while the arias were from standard operas. The comely young woman, who has sung in opera with success (notably in Cavalleria Rusticana) was heard in a program sung in four languages, Italian, German, French and English. Beginning with poise, she sang Vissi d'arte, later Il est doux, and Pace mio Dio, these arias serving to show her excellent style, wide range, and dramatic fervor. Her singing of Rimsky-Korsakoff's The Rose brought out its original characteristics; Monsigny's His Eye, in minuet tempo, was gracefully sung, and lovely tones were heard in a Jelowicz song. Songs by Brahms and Schubert, with two others by Sodero and Pergolesi were heard later, these showing the singer's linguistic accomplishment, along with expressive interpretations. Salvatore Avitabile, Miss Turso's only teacher, played musically accompaniments.

April 24

### American Academy Concert

The Philharmonic Symphony Orchestra with Dr. Henry Hadley conducting realized the hopes of the American Academy of Arts and Letters in a concert devoted to the works of eminent American composers at Carnegie Hall on Wednesday evening, April 24. The occasion was in commemoration of the twenty-fifth anniversary of the founding of the Academy.

Significant of the spirit of the Academy was the choice of Frank Van Der Stucken's Cortège Festival for the opening number, a spirited and sonorous composition by the man known as the pioneer sponsor of American music. Mr. Van Der Stucken is acknowledged as having done more for American composers than perhaps any other composer-conductor, and was recently made a member of the Academy.

Two movements from MacDowell's Indian Suite, Dirge and In War Time, were happily revived, after seven years, and proved a feature of the program, portraying the mystic beauty and strength of the aboriginal spirit of America's primitive musicians.

John Powell, pianist-composer, accompanied by the or-

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chestra, was heard in his Negro Rhapsody, it being the fifty-first performance of this stirring and melodious work. Mr. Powell's playing was enthusiastically acclaimed.

Dr. Hadley's own composition, The Culprit Fay, which won him the National Federation of Music Club's prize of a thousand dollars in 1919, came after the intermission, lending buoyancy to the program through its wealth of vivacious and delicate charm, always characteristic in the works of this prolific and gifted composer-conductor. Dr. Hadley was repeatedly recalled with long and hearty applause.

There is perhaps no American musician more worthy of having a prominent orchestral post in his own country than Dr. Hadley. His ability has been proven time over time here, abroad and in South America. His works rank among the best and are yearly programmed by singers and on orchestral programs everywhere. Dr. Hadley is a musician tried and found not wanting. In his selection to conduct the concert in commemoration of the twenty-fifth anniversary of the American Academy, the choice was a wise one.

Three movements from Deems Taylor's Suite Through the Looking Glass; Dedication and The Garden of Live Flowers; Jaberwocky and The White Knight, a delightful musical setting of the whimsical nonsense and amusing episodes of Lewis Carroll's Alice in Wonderland, were next presented, the orchestra showing sensitive response to the exquisite finesse and authoritative interpretation of the conductor.

Jubilee, a selection from George Chadwick's Symphonic Sketches, with its richly melodic content and genial humor, brought to a close one of the most gratifying and successful concerts in the annals of the Academy. Messrs. Taylor and Chadwick were recalled many times by Dr. Hadley and the audience.

### Christy Solari

Town Hall in the evening was the scene of the American debut of Christy Solari, a tenor who has gained distinction in many European opera houses. A program made up largely of operatic arias and Italian ballads was well calculated to exhibit the voluminous, richly timbred and fluent voice and the genuine bel canto production of the singer.

His musicianship and linguistic versatility were demonstrated in German songs by Schubert and Schumann, Strauss' Traum durch die Dämmerung in French, and songs in Italian and English. While essentially an operatic tenor,

(Continued on page 22)

See announcement of E. Morris Music Publishing Co., on page 29 of this issue.

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## Beethoven Centenary 1827-1927

Beethoven Cycle of the 32 Pianoforte Sonatas  
Jan. 24-Mar. 7, 1927—New York

### PROGRAM FOR JANUARY 24

Sonata in F minor, Op. 2, No. 1  
Sonata in E flat, Op. 7  
Sonata in D minor, Op. 31, No. 2  
Sonata in F major, Op. 10, No. 2  
Sonata in E flat, Op. 81a (Les Adieux)

### PROGRAM FOR JANUARY 31

Sonata in E major, Op. 14, No. 1  
Sonata in A major, Op. 2, No. 2  
Sonata in D major, Op. 28 (Pastorale)  
Sonata in E minor, Op. 90  
Sonata quasi Fantasia in C sharp minor, Op. 27, No. 2 (Moonlight)

### PROGRAM FOR FEBRUARY 7

Sonata in D major, Op. 10, No. 3  
Sonata in A major, Op. 101  
Sonata in G major, Op. 14, No. 2  
Sonata in F sharp, Op. 78  
Sonata in E flat, Op. 31, No. 3

### PROGRAM FOR FEBRUARY 14

Sonatina in G minor, Op. 49, No. 1  
Sonatina in G major, Op. 49, No. 2  
Sonata in A flat, Op. 26  
Sonata in B flat, Op. 106 (Hammer-klavier)

### PROGRAM FOR FEBRUARY 21

Sonata in G major, Op. 31, No. 1  
Sonata in E major, Op. 109  
Sonata in C minor, Op. 13 (Pathétique)  
Sonata in C major, Op. 53 (Waldstein)

### PROGRAM FOR FEBRUARY 28

Sonata in B flat, Op. 22  
Sonata in A flat, Op. 110  
Sonata in C minor, Op. 10, No. 1  
Sonata in F minor, Op. 57 (Appassionata)

### PROGRAM FOR MARCH 7

Sonatina in G major, Op. 79  
Sonata in C major, Op. 2, No. 3  
Sonata in F major, Op. 54  
Sonata quasi Fantasia in E flat, Op. 27, No. 1  
Sonata in C minor, Op. 111

### SPECIAL BEETHOVEN CENTENARY RECITAL TOWN HALL, MARCH 28, 1927

Sonata in C major, Op. 53 (Waldstein)  
Sonata in E flat, Op. 81a (Les Adieux)  
Sonata in A flat, Op. 26 (Funeral March)  
Sonata in C sharp minor, Op. 27, No. 2 (Moonlight)  
Sonata in F minor, Op. 57 (Appassionata)

### Some Reviews of Beethoven Cycle

Miss Bacon has accomplished her gigantic task of playing the master's thirty-two Sonatas with a grasp, a musicianship and a pianism which should place her in the front rank of women pianists.—Olga Samaroff, *N. Y. Evening Post*.

Listening to one Sonata after another was like watching the expanding of a mind which in the region of music was *Napoleonic in grasp*. Miss Bacon is doing a service to the community in affording it an opportunity to hear these Sonatas. — *New York Times*.

She has versatility and a fund of dramatic comprehension which she dexterously divulged in the dashing allegro, the adagio of haunting beauty, the dainty, rhythmic minuet and the breathless last movement. —Grena Bennett, *N. Y. American*.

# A Record of Achievement

Programs and some reviews of New York Recitals, 1927-1929



Mishkin Photo

## Katherine Bacon Distinguished English Pianist

### MISCELLANEOUS PROGRAM—TOWN HALL FEB. 25, 1928

I.  
Sonata in G major, Op. 14, No. 2.....Beethoven  
Carneval, Op. 9.....Schumann

II.  
Fairy Tale Op. 14, No. 2.....Medtner  
Two Preludes.....Rachmaninoff  
G major, Op. 32, No. 5  
B flat, Op. 23, No. 2

III.  
Fourth Sonata in F Sharp, Op. 30.....Scriabine

III.  
Impromptu in A Flat, Op. 29  
Two Mazurkas  
C sharp minor, Op. 41, No. 1 }.....Chopin  
A flat, Op. 59, No. 2  
Berceuse, Op. 57  
Polonaise in A Flat, Op. 53

### MISCELLANEOUS PROGRAM—TOWN HALL FEB. 2, 1929

I.  
Fantasie and Fugue in G minor.....Bach-Liszt  
Ronda in A minor.....Mozart  
Scherzo from "A Midsummer Night's Dream"  
Mendelssohn-Hutcheson

II.  
Sonata in B flat minor, Op. 35.....Chopin  
Grave. Doppio movimento  
Scherzo  
Marche funèbre  
Presto

III.  
Triana.....Albeniz  
Reflets dans l'Eau }.....Debussy  
Soirée dans Grenade  
Ondine.....Ravel  
Etude en forme de Valse.....Saint-Saens

### Soloist Worcester Festival, Oct. 6, 1928 (MacDowell Concerto)

Toronto Symphony Orchestra  
Oct. 26, 1927  
(Schumann Concerto)

Baltimore Symphony Orchestra  
Jan. 8, 1928  
(Saint-Saens G Minor Concerto)

Beethoven Association, Feb. 18, 1929  
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## Schubert Centenary 1828-1928

Schubert Cycle of the 10 Pianoforte Sonatas  
etc.

April 8-30, 1928—New York

### PROGRAM FOR APRIL 8

Sonata in A minor, Op. 42  
Fantasia in G major, Op. 78  
Four Impromptus, Op. 90  
Sonata in A minor, Op. 164

### PROGRAM FOR APRIL 15

Sonata in C minor, Op. Posth.  
Sonata in A major, Op. 120  
Four Impromptus, Op. 142  
Sonata in A minor, Op. 143

### PROGRAM FOR APRIL 21

Sonata in A major, Op. Posth.  
Sonata in B major, Op. 147  
Laendler, Op. 171  
Fantasia (The Wanderer) Op. 15

### PROGRAM FOR APRIL 30

Sonata in D major, Op. 53  
Sonata in E flat, Op. 122  
Six Moments Musicaux, Op. 94  
Sonata in B flat, Op. Posth.

### SPECIAL SCHUBERT CENTENARY RECITAL TOWN HALL, NOVEMBER 19, 1928

I.  
Sonata (Fantasie) in G major, Op. 78

II.  
Laendler, Op. 171  
Three Moments Musicaux, from Op. 94  
Three Impromptus, from Op. 90

III.  
Fantasia in C major (The Wanderer), Op. 15

### Some Reviews of Schubert Cycle

In the record of this Schubert Centenary, as it will be written not only of America's participation but of the nations of the world, the contribution of Katherine Bacon will stand high in the list.

I am inclined to place it first.—Chas. D. Isaacson, *Telegraph*.

Her recital was distinguished by a beautiful piano tone and a delicate touch. The accents of the instrument were never forced, but there was abundance of singing legato and spirited bravura where it was required.

—W. J. Henderson, *Sun*.

Miss Bacon's series ended in a blaze of glory with a house that filled the Town Hall to the top balcony wall.—*Times*.

Miss Bacon, in simple, unaffected fashion, quite without fuss and feathers, played solely for the glory of Schubert, a composer for whom she has beyond question an admirably sympathetic understanding.—Pitts Sanborn, *Telegraph*.

One marvels at her splendid grasp of musical complexities, of subtle inferences and contrapuntal illusions. . . . Of her playing little need be said, for to discuss perfection would involve a repetition of praise which must become wearisome.—*World*.

. . . Last night she showed herself capable of some disclosures which could justly be described as *superlative*; and her art in its technical musical and intellectual aspects, is maturing as if clearly bound for the heights. Miss Bacon plays in the way Hans von Bülow maintained that a true artist must play—correctly, beautifully and interestingly.—H. F. Peyser, *Telegraph*.

The winning charm of her personality was a factor, but not so much as her delicate gift of craftsmanship and her tremulous, wondering sense of beauty. These recitals have added many cubits to the stature of her reputation.—Richard L. Stokes, *Evening World*.

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## Excellent Opera Performances

### Delight Philadelphia Audiences

Civic Opera Company Closes Its Season With Samson and Delilah—Grand Opera Company Offers La Forza del Destino—Stokowski Leads Philadelphia Orchestra in Superb Programs—Recitals by Elman, and Arvida Valdane—Matinee Musical Club and Mu Sigma Kappa Concerts

PHILADELPHIA.—A particularly beautiful program was selected for the Philadelphia Orchestra concerts of April 19, 20 and 22 (final one of the Monday evening series), with Leopold Stokowski conducting.

A Bizet L'Arlesienne suite opened the program and was captivating. Each of the five movements is delightful in a totally different way—the martial strains of the Prelude are followed by the stately and yet sprightly Minuetto. The Adagietto was supremely beautiful, the Danse Provencale typically rhythmical and Carillon well depicting its name.

Following these came more or less of a novelty—Stele pour le Pecheur de Lune by Febvre-Longeray, which is unquestionably modern, and rather mournful in character.

Debussy's La Cathedrale Engloutie, orchestrated by Dr.

Stokowski, was exquisitely done and drew prolonged applause. Previous to the playing of this number Dr. Stokowski spoke of the Debussy monument to be erected and urged the orchestra and audience to have a part in this memorial to the great French composer.

The Cesar Franck Symphony in D minor closed the program, and received one of the most impressive readings that has ever been heard here. Every nuance was beautifully brought out, contrasts were superb, tone coloring warm and brilliant. At the finish the audience manifested its approval in no uncertain terms.

PENNSYLVANIA GRAND OPERA COMPANY

An excellent performance of Verdi's La Forza del Destino was given by the Pennsylvania Grand Opera Company

on April 17, with a strong cast very well supported, a good chorus, scenery without a disturbing element, all under the masterly conductorship of Federico del Cupolo.

Bianca Saroya filled the role of Donna Leonora in her well known artistic manner, delighting the audience with her beautiful voice and person, while critics could not fail in appreciation of her vocal art and powerful portrayal of the tragic heroine. In the second act, which is principally hers alone, she evoked thunderous applause, also in her aria Pace, pace, mio Dio, of the last act.

Pasquale Amato, as Don Carlos, the avenging son and brother, had ample scope for his fine and authoritative dramatic powers, wherein he triumphed to the extent of receiving a tremendous ovation at the close of Act 3, as an acknowledgment of his vocal delivery—as he was in excellent voice. This was in part shared by Pasquale Ferrara cast as Don Alvaro, but he persistently withdrew, and Amato, reluctantly and with grave dignity, received the final curtain. Ferrara, who possesses a full, strong, and musical tenor voice, sang splendidly, showed more assurance and confidence and marked improvement in acting since his recent debut in Cavalleria, giving promise of becoming an operatic tenor of the first class. His aria O tu Che in Seno, opening Act 3, was excellent and evoked immediate applause. The duet with Don Carlo in the same act was another high point in the opera.

Rhea Toniolo, versatile as an actress and dependable as a singer, gave a fine presentation of the gypsy, Preziosilla.

Luigi Dalle Molle's pleasing baritone was heard as the Marquis, Mario Fattori's sonorous bass as Padre Guardiano, and both admirably filled their parts. Natale Cervi was Fra Melitone and added the humorous element, as he so well knows how, and rightly enjoyed some of the applause.

Reschiglian's fine tenor was heard only too seldom as a Muleteer. Elsa Overbeck was adequate in the small role of Curra, Leonora's attendant.

Marked enthusiasm was accorded Maestro Del Cupolo through the entire evening, particularly at the close of the overture, which was played before the second act, an innovation which might be questioned, as thus the opening of the performance seemed musically abrupt. However, it was more enjoyable as one was not annoyed by late arrivals.

PHILADELPHIA CIVIC OPERA COMPANY

Samson and Delilah was the opera which brought to a close the successful sixth season of the Philadelphia Civic Opera Company, on April 18, in the Academy of Music.

This company has done splendid work during all of its six seasons and has been steadily improving. During the year just passed, it presented Ariadne auf Naxos (Strauss) for the first time in America, with eager guests present from New York and other cities, to hear it. In addition, Le Chemineau, by Leroux, was given for the first time in Philadelphia. It is the only local company giving the Wagner operas, three of which were presented this season with conspicuous success: Meistersinger, Walküre and Tannhäuser.

This performance of Samson and Delilah was equally successful, with Paul Althouse and Margaret Matzenauer in the title roles. Mme. Matzenauer quite stopped the performance with her singing of the aria, "My Heart at Thy Sweet Voice," while her singing of the Spring Song was equally good, as were also the duets with the high priest and with Samson.

Mr. Althouse was in fine voice and was heard to specially good advantage in the passionate scene with Delilah and also in the sad prison scene.

Ivan Ivantsoff, as the high priest, was splendid, singing the duets of the second act and final scene of the third, beautifully, also portraying the part most convincingly.

Excellent work was done also by Nelson Eddy as Abimelech; Helfenstein Mason as the Old Hebrew; Albert Mahler as the Messenger; Louis Purdy as First Philistine, and Alfred DeLong as Second Philistine.

In addition to Mr. Smallen's fine conducting of the performance, much credit is due him for the splendid work he had done with the chorus in preparing them for this opera.

The stage-settings were beautiful and reflected credit on the able stage director, Karl T. F. Schroeder.

The ballets in Act 1 and 3 under the direction of Alexandre Gavrilov, ballet master, with Vera Strelska, premiere danseuse, were well done and very effective.

During the intermission, after the second act, Mrs. Henry M. Tracy, president and general manager, spoke briefly in appreciation of the support of the audience, also laying forth the extensive plans for next season and urging the continued support of the public.

MISCHA ELMAN IN RECITAL

The recital given by Mischa Elman in the Academy of Music on April 16 was colossal from the viewpoint of the elements of the program and the soloist's playing.

When Mr. Elman first appeared he received a fine ovation, which was practically repeated after each number, and particularly at the close, when he was obliged to give numerous encores.

The first part of the program held two massive sonatas and a concerto. Handel's sonata in E major was finely interpreted and exhibited the beautiful tone for which this artist is famed. The Allegro was very brilliant and revealed a tremendous technique.

For the Cesar Franck Sonata in A major, Mr. Elman was assisted at the piano by his sister, Liza Elman, who proved herself a competent artist, not to be completely overshadowed by her illustrious brother.

The concerto in A minor by Vieuxtemps, which requires almost every known resource of the violinist, was very brilliantly performed.

The Sarabande-Double Bourree from Bach's unaccompanied Sonata in B minor was played with equal ease. The Sarabande proved particularly beautiful.

Largo by Gluck-Ries was also very appealing, while Sicilienne-Rigaudon by Francoeur-Kreisler was very rhythmical and pleasingly brilliant.

Mr. Elman's arrangement of a Grieg Nocturne was delightful, as was also the soloist's own Tango.

Wieniawski's Polonaise in D major made a sparkling close.

Marcel VanGool provided excellent accompaniments.

ARVIDA VALDANE IN RECITAL

Arvida Valdane, with Nicholas Douty at the piano, gave a recital on April 14, in the Academy of Music Foyer. De-

(Continued on page 50)

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# RUDOLPH

# GANZ

acclaimed as *guest conductor*  
with S. F. Symphony in *San Francisco* and at *Stanford University*.

\*\*\*\* The vital interest in question was not merely a display of curiosity towards a newcomer, but rather a sincere enthusiasm for beautiful music played with excellent skill and artistic individuality. \*\*\*\* Succeeded admirably in his few rehearsals in molding orchestra's imagination to his ideas. All the performances of the evening were precise, logically ordered and forceful. \*\*\*\* Ganz' spirited method made vigorous theater of *Beethoven's "Leonore"* overture, and gave a gathering growth of power to *Wagner's "Prelude and Love Death"* of "*Tristan*."—*San Francisco Chronicle*.

One of the most delightful concerts of the season. \*\*\*\* Ganz is essentially masculine in his interpretations. His readings are charged with power and virility. He is incisive, scholarly, finished. He plays upon the orchestral phalanx with a firm control that is suggestive of a well-ordered restraint backed by a fine intelligence. He is always interesting. Whatever he plays, he stamps with his own individuality. \*\*\*\* His manner of conducting is one that invites confidence. He has dignity of bearing, poise and an interpretative skill that reveals imagination and understanding of many moods. \*\*\*\* It was in the "*Fetes*" of *Debussy* that Ganz perhaps made the deepest impression, for it was an authoritative reading which he gave us, and one which was marked by superb tonal coloring, finely finished detail, and feeling for rhythm.—*San Francisco Examiner*.

Poesy and definition are combined in happy proportion in Rudolph Ganz. \*\*\*\* Urbane and elegant, led the ensemble with restraint and distinctive interpretation.—*San Francisco Call and Post*.

Ganz was able, with but the few days of rehearsals at his disposal, to mould it splendidly to his will, impose his own ideas and ideals upon the musical minds of his instrumentalists, and deliver to his hearers a concert which met most emphatically with their approval. \*\*\*\* Ganz makes a most pleasing appearance and impression on the stand. His baton wielding is authoritative. Those in the audience sense at once his command over his players and with them perfectly get the "feel" of his musical desires.  
—*San Francisco News*.

Powerful and finished. \*\*\*\* Gave his interpretations an expression of his own individuality.—*San Francisco Bulletin*.

\*\*\*\* *Strauss' "Death and Transfiguration"* was made amazingly vivid by the conductor and the musicians, each step in the tragic drama being sharply outlined. \*\*\*\* Here again clarity of conception and a sense of the dramatic, restraint in the use of volume except at the overpowering climaxes, and delicate balance of the orchestral voices served Mr. Ganz to good effect, making his interpretation of the tone poem a remarkable achievement.—*Palo Alto Times*.

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### VOCAL MUSIC

(G. Schirmer, Inc., New York)

When Jesus Walked on Galilee, by Clara Edwards.  
A Winter Sunset, by Horace E. Tureman.  
Goodbye, by Horace E. Tureman.  
My Garden, by Olguita Queeny.  
Sir Marmaduke, by Samuel R. Lewis.  
The Shepherd Call, by Gustav Klemm.  
One Summer Day, by Charles Huerter.  
Take Thou the Rose, by Marion Hickman.  
Dusk in June, by Marion Hickman.  
Winter Snow and Sleet, by Walter Haeflinger.  
Fairy-tales, by Kathryn Bemis-Wilson.

### PIANO MUSIC

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### MISCELLANEOUS PUBLICATIONS

(G. Schirmer, Inc., New York)

Suite of Dances (for violoncello and piano), by William Clifford Heilman.

Trio in B Flat (for violin, violoncello and piano), by Dvorak, edited by Joseph Adamowski.

Holiday Sketches, by Wallingford Riegger, arranged for school orchestra by Tom Clark.

### ORGAN MUSIC

(G. Schirmer, Inc., New York)

Andante, by A. Maquaire.

Preparatory Studies for Motion-Picture Organists, by Walter G. Reynolds.

Pageant Triumphal, by Gordon Balch Nevin.

### REVIEWS

(G. Schirmer, Inc., New York)

Holiday Sketches, by Wallingford Riegger, arranged for school orchestra by Tom Clark.—There are four titles: Little Prelude, Day-Dreams, Little Waltz, The Parade. The orchestration is done by a skilled arranger who understands the school orchestra and makes the instrumentation simple but at the same time interesting. The editing has been done by Victor F. N. Rebmann, who is a noted educator. The amount and quality of school orchestra music that is now being published is extremely encouraging.

Coronation Scene from Boris Godunoff, arranged for two pianos by Lee Pattison.—In view of Mr. Pattison's place in the Maier-Pattison duet team, it would seem as if comment upon this arrangement of the Moussorgsky music would be superfluous and unnecessary. Maier and Pattison have made their programs famous, and Mr. Pattison is so entirely familiar with the necessities of two-piano playing that any arrangement from his pen must be authoritative. The music itself is so beautiful that its presentation should be welcome.

Sir Marmaduke, a song by Samuel R. Lewis.—Samuel R. Lewis is the pen name of Samuel Reichmann (Lewis), who has given several piano recitals in New York and has been highly praised for his brilliant technic and the high order of his musicianship. Mr. Reichmann is at present in Berlin. He has published within the last two or three years a number of songs of the sort commonly known as men's songs. He has an unusually vigorous and virile musical style and it is difficult, off hand, to think of anything superior to his settings of seasons and things of that sort. This new work, Sir Marmaduke, to words of George Colman is a song of that type. It has a magnificent, rousing tune and its success on the concert stage should be immediate.

Stairways, a fox-trot for piano, by Homer Simmons.—Attempts have been made from time to time to set the popular American idiom to the serious purpose of making real piano music. Very little of the actual Broadway stuff is either real piano music or possible to be turned into real piano music. That has always been its greatest drawback to popularity with real pianists. It has been turned out for third or fourth rate amateurs who play, probably, the tune and vamp some sort of an accompaniment to it. Mr. Simmons here has made a successful attempt to turn this Broadway idiom into piano music more or less real; at least it is pianistic and the idiom is that of a cultured musician, not that of a Broadway key-picker. At the same time Mr. Simmons has written a tune for his fox-trot which is completely of the Broadway type and basically of the Broadway harmonic quality, but with a series of altered harmonics that are not only entirely unbroadoyesque but strikingly original and effective as well. It would seem that this sort of thing could be effectively developed into a really interesting piano idiom, though of course as long as it adheres to fox-trot rhythms it is never likely to express anything but sentiments of the lightest sort. However, here is jazz of a sort that will give pianists something with which to amuse themselves and that is certainly American.

### Gescheidt Artist's Success

Mary Hopple, contralto, young artist-pupil of Adelaide Gescheidt, was recently given an ovation at the Kiwanis Club, Lebanon, Pa., at three concerts.

The press comment in the Daily News was in part as follows: "Miss Hopple displayed her exquisite voice in a number of selections, choosing a program of such variety as to demonstrate all the range and qualities of her remarkable voice. She has mastered her art, and her audience sat enthralled as she sang, covering the entire range of vocal possibility with an ease that was astonishing. . . . She displayed grace and stage presence."

### Rosalie Miller Presents Pupil

Rosalie Miller presented her pupil, Ruth Altman, in a short program at a tea given in Harold Henry's studio on April 6. Miss Altman sang songs by Hugo Wolf and Saint-Saëns and arias from Mozart's Figaro and The Magic Flute, Gounod's Faust and Verdi's Il Trovatore. Among the guests were Harold Henry, Dr. Richardson, Kendall Mus-

sey, Mrs. Paul Cravath, Mrs. Daniel C. C. French, Mme. Esperanza Garrigue, Dorothy Lawton, Dr. Sigmund Spaeth and others, who applauded the young artist's gifts of voice and interpretation.

### Fay Foster at Yonkers Chaminade Club

The MUSICAL COURIER lately referred to Fay Foster's new composition on Chinese Themes. Beatrice Fine, chairman of the music committee of the Chaminade Club of Yonkers, always in search of novelties, especially requested Miss Foster to present these Themes at the club's third annual Composer's Day on April 2, which is the gala day of the year for the club. It appeared to have been a wise choice, for after each number, whispers of "charming," etc., were heard all over the house. Miss Foster chose, on this occasion, to present only the numbers prepared for recitation to music, five in number. She selected these particularly, knowing they would be the only musical recitations on the program. The titles are fascinating: Fallen Petals, Silence, Tao the Eternal Way, Evening on Pearl River, and Canton China.

Miss Foster prefaced their presentation by a short talk on Chinese music, particularly on the Chinese theater and orchestra. The audience found this little causerie instructive and amusing. Miss Foster explained why she gave her compositions only a Chinese influence, with no attempt to make them "Too Chinese."

Magdalen Hebiegel, of Scranton, Pa., was the interpreter and she brought to them a beautiful voice, a feeling and dainty interpretation, and so much finesse that the audience generally considered her a professional. Such, however, is not yet the case, she being at present a pupil of Miss Foster, who predicts great things for her in the future. Miss Foster was especially pleased that the compositions were the means of winning several converts to the cause of Musical Recitations, A. Walter Kramer being one of them. He said: "I never thought well of recitations to music before, but now I see that, properly handled, they have a very distinctive and interesting place in the field of musical composition. I am going right home and do some myself."

Mrs. William Rogers Chapman told Miss Foster: "I loved your Chinese things. I was prepared to be bored to extinction with them, for I hate Chinese music, but I found them lovely." The poems are by Dr. Sum Nung an-Young, a Chinese poet who has acquired a wonderful facility in the use of the English language.

### Fraternal Association Meeting

At the March meeting of the Fraternal Association of Musicians, held at Birchard Hall, the artists heard were Katharine Morrell, soprano; Margaret Hotz, accompanist; Leslie Hodgson, solo pianist. All were accorded an enthusiastic reception.

### Pollak Going to Europe

Robert Pollak, of the faculty of the San Francisco Conservatory of Music, will sail from Montreal on the Duchess of York on May 31.

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delicate of pianissimo, and one is able to secure through the use of the pedals unlimited cumulative tonal effects and every quality of tonal color.

Other pianos may possess some of these excellencies, but I must confess my surprise and gratification to find them all in one—the Baldwin."

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## The Riesbergs Celebrate Silver Wedding

Celebrating the twenty-fifth anniversary of their marriage, Mr. and Mrs. F. W. Riesberg gave a reception and musicale at the Barnard Club, New York, Sunday afternoon, April 21. More than a hundred guests attended, among them relatives of Mr. and Mrs. Riesberg and many prominent musicians. In the receiving line were Mr. and Mrs. Riesberg, their daughters, Marcella and Trixy, and Mr. Riesberg's daughters by a former marriage, Mrs. Walter D. Bull (Boston) and Mrs. Franklin M. Goodchild (Brooklyn), who were present with their husbands. Other relatives were Mrs. Edward L. Jung and Mrs. Louise H. Marvin of Buffalo, sisters of Mr. Riesberg (the latter, representative of the *MUSICAL COURIER* in Buffalo); Mrs. Earle F. Watson, of Dumont, N. J., and Mrs. Henry J. Schmelke of Brooklyn, sisters of Mrs. Riesberg. The following artists contributed to the afternoon's enjoyment: Gina Pinera, Sue Harvard and Marie De Kyzer, sopranos; Edwin Grasse, violinist; Norman Jollif, baritone; The Von Doenhoff Trio (Robert, Karl and Edward); Vladimir Dubinsky, cellist; with Ethel Watson Usher and Willard Seibert at the piano. A charming feature of the afternoon was Mrs. Riesberg's acknowledgment of her pleasure in the occasion. Mrs. Riesberg said:

"They say that 'it's never too late to learn,' and then there is another saying which contradicts that 'you can't teach an



F. W. RIESBERG,

a member of the *MUSICAL COURIER* staff for thirty-three years; organist of Calvary Baptist Church, New York (Rev. Dr. Straton's), and six years secretary-treasurer of the New York State M. T. A., and also later of the Manuscript Society.

HARRIET BARKLEY RIESBERG, matrimonial partner for a quarter-century of F. W. Riesberg, of the *MUSICAL COURIER* staff. She was an operatic singer not so long ago, and was heard as Butterfly, Gretel, Margareta, etc.



## "A Genuine Find"

"Singer Reveals Amazing Beauty of Voice In Unheralded Recital"

(Headline in N. Y. Telegraph)



## RAY PORTER MILLER

Acclaimed by New York Critics in Recital, April 22, 1929

### EVENING POST—

It is unusual to find such a combination of emotional understanding and well grounded technical equipment in a singer as to make her equally at home with the dark moods of Moussorgsky's atmospheric songs or with the flourishes and coloratura display of such an aria as Rossini's "Una Voce Poco Fa." That particularly happy artistic temperament and training make Miss Ray Porter Miller a most promising lyric soprano. And we do not use the word "promising" in the cursed sense by which it usually betokens lack of past accomplishment and vague hope for the future. Miss Miller's recital in Steinway Hall last evening was eloquent evidence of accomplishment already attained. A delightful stage presence enables Miss Miller to communicate a certain freshness of spirit and eagerness to her interpretations, and this is never done at the expense of solid vocal achievement. . . . Miss Miller has a full soprano, thrillingly dramatic in its very high register, mellow in its low register.

### TIMES—

Miss Miller's voice is employed with admirable intelligence and musicianship. . . . She sang with an unusually large measure of style. The voice is naturally flexible, so that she is capable both of lyric and coloratura delivery.

### EVENING SUN—

Miss Miller's singing showed a musician of much accomplishment and unusual intelligence for a young artist. In difficult classic airs her legato was generally well sustained, and her communication of mood satisfactory.

### EVENING WORLD—

There was a refined sense of the poetical in all the singer's attempts, as well as a keen grasp of style. . . . Her voice was sweet and velvety.

### TELEGRAM—

Ray Porter Miller, lyric soprano, gave delight to a capacity house with a very spirited and intelligent interpretation of songs by Gluck, Mozart, Rachmaninoff, Moussorgsky and others.

### JOURNAL—

Her mastery of at least one phase of the art of singing gave a very agreeable and charming touch to her recital. This matter was her ability to handle a phrase in half-voice so that it should be both expressive and beautiful.

### TELEGRAPH—

Ray Porter Miller stands forth as a genuine find. She is infinitely superior to most of the vocalists of the entire season. If she had been press-agented and ballyhooed, she could live up to most anything which might have been said about her. . . . Ray Porter Miller is an intelligent artist whose penetration of the mood and message of each song she attacks is deep and fascinating. She succeeds in capturing the heart of her audience and in coloring her tone with a plaintive, sympathetic note.

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old dog new tricks.' You can decide which one applies to me after I have spoken to you, because this is the first time that I have ventured to make an impromptu speech, or any kind of speech.

"While I was planning this little celebration I kept thinking that if any one had asked me on my wedding day if I thought I might some day celebrate my Silver Anniversary, I certainly would have answered in all sincerity that I hardly expected to live that long. Because, when I was young, I really thought that people who lived long enough to celebrate their twenty-fifth wedding anniversary were very old.

"And now that I am old enough to have a silver anniversary, my ideas are all upset, because I don't feel old at all. The years have passed so quickly, and they have all been happy years. You all know my husband, and you know that he is pure gold. And my sweet daughters are a joy and my daily sunshine. And then, these twenty-five years have been spent among people who love the beautiful in life—all of you artists with high ideals, who make life beautiful with your music.

"I am grateful to you for your friendship and I want to thank you for the many lovely messages that have come to me this past week, to say nothing of the gorgeous gifts. Although I realize that you would not wish me to, still I do feel embarrassed by your generosity. I thank you, too, with all my heart for coming here today and making happy with your friendship our twenty-fifth wedding anniversary."

Among the guests, besides the artists and relatives named, were Mesdames Harriet Ware, Bruce S. Keator, Baroness von Klenner, Clementine De Vere Sapio, Amy Ellerman, Mathilde Hallam McLewee, Adelaide Gescheidt, Florence Aldrich, Gladys Axman, Florence Foster Jenkins, Margarita Melrose, A. Campbell Weston, Olga Babor, Stern, Marie Dimity, Louise Hood, Marie Van Gelder, Marie Brower, Grace Nylan, Josephine Vila, Hannah Brooks, Edyth May Clover, Leila Hearne Cannes, Marion Carley, Emma A. Dambmann, E. E. Patterson, Anna E. Ziegler, Spencer T. Driggs; Messrs. Romualdo Sapio, Walter L. Bogert, Mauro-Cottone, Cav. Eugenio di Pirani, Gustave L. Becker, Leonard Liebling, Carl Tollefsen, Otis J. Thompson, Toimiro Asai, Eugene Bull, Thornton W. Allen, Percy Hemus, Richard T. Percy, Joseph Regneas, Calvin Cox, George Bauer, Wilfried Klamroth, Carl Fiqué, Boris Levenson, Claude Warford, Salvatore Avitabile, Fred N. Hale, Ralfe Leech Sterner, Archer Gibson, St. Clair Bayfield, Ernest T. Carter, Joseph Davies, Henry Seibert, Harold Land, Clarence Dickinson, etc. Regrets were received from Dr. Alexander Russell, Nevada Van der Veer, Manfred Malkin, Herbert S. Sammond, Bruno Huhn, Gitla Erstinn, Mary Craig, Fred Baer, Fay Foster, Carl M. Roeder, Wm. H. Neidlinger, Christiaan Kriens, Hallett Gilberie, Leila Troland, Francis and Grace Hoyt, John Finnegan, etc.

### Dr. Carl Gives Liturgical Music and Spirituals

One may think that it is a long step from Liturgical Music of the XV and XVI centuries to Negro Spirituals, but the step, though long in time, is not so great in emotion. The Negroes who made these spirituals were striving in their uncouth way to express sentiments similar to those found in the music of the early Ecclesiastical composers, and although the means are different, the emotional effects are not so much so. And, in fact, there are people—lots of them—today who get far more of an emotional "kick" out of a good Spiritual than they do out of the best Palestrina.

However, art is art, and Palestrina's art is infinitely superior to that of the best Spirituals arranged by the best of arrangers. Also, the art of Palestrina is far more difficult to interpret, and it demands a choir like Dr. Carl's of the First Presbyterian Church, and a choirmaster like Dr. Carl, to do such music justice, as was done on the evening of April 28 at the last song service of the season. These services, which have been held every month during each winter for a number of years, are usually devoted to the interpretation of some oratorio. On this occasion, however, a program was given which included works by Palestrina, Byrd, Wesley, Bach, Gretchaninoff, Nagler, Massenet, Dickinson and Shaw—and Spirituals! There was a Cappella singing, and there was singing by women's voices and men's voices, and altogether there was pleasing variety and much spiritual entertainment.

The soloists were those of the church: Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield—and Dr. Carl himself, who is solo organist as well as solo organizer of these brilliant affairs and of whom, surely, a word should be said.

Dr. Carl combines idealism with efficiency—a rare combination. He dreams of things artistic, and his dreams come true, because he makes them come true. He has had charge of music at the First Presbyterian Church for many years, and of the Guilman Organ School as well, and has man-

aged to build up both of them. Month after month throughout the winter, Dr. Carl manages not only to train his choir for the regular Sunday services, but to prepare long and difficult oratorios or other musical programs for the monthly festivals of song. He also manages not only to direct his large choir during the performance, but to play the accompaniments as well, and these accompaniments are, many of them, reductions of complex orchestra scores and difficult, as such things are likely to be.

Is there a city other than New York where the music-loving public has the opportunity to hear an oratorio performed every month during the winter season? And on a convenient evening like Sunday? And free of charge? And with first rate soloists?—Well, maybe there is, but this writer has an idea that Dr. Carl is establishing a record.

### Ward Baker in California

Ward Baker, violinist and composer, now living in Bakersfield, Cal., gave a recital there recently which the Bakersfield California (April 13) referred to as a triumph for the artist, and continued: "Why Ward Baker's name is not far more widely and better known is a question that enterprising impresarios should ask themselves." The same paper praised Mr. Baker's bowing, tone, and technique, and also extended a fine tribute to his ability as a feeling, graceful, and melodious composer. The report concluded: "The audience expressed unbounded approval."



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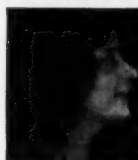
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LEON ROTHIER

UNDER impulse of an inspiration when genius finds itself completely *en rapport* with its environment, Allen M. Weary, master etcher and lover of music, caught that spirit with which the very air of Ravinia Opera is redolent; of abstracting it from all that is purely physical and of visualizing it through delicate tracery upon a copper plate.

Here it stands upon this page—an engraving which reveals that Ravinia which we feel rather than see, the Ravinia which materializes when the lights are low, when the soft breezes sigh through the trees and seem to whisper sweet secrets in response to the lure of music's enchantment.

And what music! Music into the pattern of which the creative genius of the ages has woven those lights and shadows of love and passion, of heroism and intrigue, which go to make the fabric of humanity. It is glorified lyric-drama that is enacted upon the Ravinia stage during the flower laden summer months—lyric drama which is clothed with flesh and blood and made intensely real by a galaxy of the greatest operatic artists the world knows today. Here in a fairy-land setting these artists, by the exaltation of their song, add to the spirituality of Ravinia that human element which has made grand

opera the most appealing of all art forms. They become living instruments through which the whole of life in its most colorful moods, finds harmonious interpretation.

Intimately, these favorites of Apollo become an inseparable part of Ravinia, and to them is given to lift the veil and to conjure into material form that intangible, yet all-permeating something, which is the idealistic spirit of The Opera House in the Woods. Their pictures, too, are set forth on this page—pictures in miniature of those who, by reason of the gifts with which they are endowed, are of such magnitude in the realm of opera, that they need no further eulogy.

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## New York Concerts

(Continued from page 14)

Mr. Solari is a master of nuance and of the refinement of style that makes for the genuine concert artist. His genuinely fascinating interpretations were closely followed by a large and appreciative audience, and a number of encores were vociferously demanded and graciously granted. Illuminating accompaniments were furnished by Kurt Hetzel at the piano.

April 25

## League of Composers

A program combining an ancient with a modern pantomime was given by the League of Composers for the benefit of the National Music League at the Metropolitan Opera House on April 25. The works given were *Il Combattimento di Tancredi e Clorinda* by Claudio Monteverdi, and *Les Noces* by Stravinsky.

The Monteverdi work was written more than three hundred years ago. It was performed in 1626 with great success, but was apparently never given again until Werner Josten revived it at Smith College, Northampton, Massachusetts, last spring. It is a brief pantomime, with music provided by an orchestra and by three singers, two women and a man, one of them a recitator, the other two representing the protagonists in the drama.

The plot is as simple as possible: A Christian knight sees and loves Clorinda, a pagan warrior maiden. She returns later, disguised in black armor and practically the entire action of the drama consists of a fight with swords and shields between the Christian knight, Tancredi, and the disguised Clorinda. In the end, Tancredi kills Clorinda and discovers that he has killed his love. Clorinda begs for Christian baptism and Tancredi baptizes her as she dies.

Possibly the people of three hundred years ago thrilled tremendously to this tale, and to the music set to it, but for this one twentieth century listener it was simply dull, both tale and music. It was, however, none the less interesting to see what the much vaunted early attempts at opera actually amounted to, and it is easy to perceive that with such beginnings and with the development of musical expressiveness and stage art, opera should reach the point that it did in later years.

At the Metropolitan performance, the work was conducted by Werner Josten, who had an excellent orchestra at his command. The music sounded full and sonorous but monotonous and colorless. There appeared to be no actually developed melodies or musical numbers, and the thematic material was used briefly and without symphonic skill. This at least was the impression at a single hearing. The singers were: Jeanne Palmer Soudeikine (Clorinda); Charles Kullman (Tancredi); Marie Milliet (narrator); and the Mimes, Edith Burnett and Samuel A. Eliot, Jr.

The second pantomime of the evening showed a most ultra-modern development of the same sort of idea, that is, silent actors on the stage, the music being provided by an orchestra and singers. The singers in this case were in the orchestra pit, and there were twenty-six of them, sopranos, altos, tenors and basses. There were also, in addition to this chorus of singers, four soloists: Nina Koshetz, Sophie Braslau, Gabriel Leonoff and Moshe Rudinov. The orchestra consisted of four pianists and percussion instruments. The pianists were: Marc Blitzstein, Aaron Copland, Louis Gruenberg and Frederick Jacobi, and the instrumentalists were from the Philharmonic-Symphony Orchestra. The pantomime cast consisted of ten soloists and four dance groups, young girls, young men, old women, old men. The stage settings and costumes were designed by Sergei Soudeikine, and were of the ultra-futuristic Russian type. The pantomime was of a similar sort, and the whole effect of the performance was that of a noisy burlesque.

The music is made up of eternal repetitions of very short themes, most of the time screamed out by the singers with harsh vigor. One thing that abounds in the work, both on the stage and in the music, is vigor.

How the work can be supposed to have the folk significance that is claimed for it, or any other significance except as a burlesque, of the Balieff-Chauve Souris type, and why such work should be considered as belonging in the domain of art and not one the vaudeville stage, it is difficult to perceive. And why the eminent Stokowski should bother himself with the conducting of it, unless it is out of respect for its great composer, is also not altogether clear.

The performances of both the works given in the evening's performance were exemplary. Evidently there had been careful preparation and rehearsals that had brought the entire stage production to a point of smoothness not al-

ways arrived at when works are given only a single performance. The League of Composers deserves sincere commendation, not only for staging these works for the benefit of so worthy a purpose as the National Music League, but also for giving an opportunity to become acquainted with the efforts of the greatest operatic composer of three hundred years ago and one of the greatest composers of our own time. The fact that one may not greatly admire either of the works given does not in any way lessen the significance of their production.

## Choral Art Society

Town Hall, in the evening, echoed to beautiful music beautifully sung by the Choral Art Society of Philadelphia, H. Alexander Matthews, conductor. The work of this choir has long stamped it as one of the best now before the public. The voices are of exceptional quality, and the precision, flexibility and balance leave little, if anything, to be desired. Also there is a gratifying variety of nuance and dynamic gradations.

The program opened with numbers by Hubert Parry, C. V. Stanford, Thomas Weelkes and Coleridge-Taylor, which were followed by Holst's *Rig Veda* songs for female choir, and an arrangement of an old *Corpus Christi* by Peter Warlock. Then came *Agnus Dei* and *Sanctus* from Pizzetti's *Massa di Requiem*. The *Sanctus*, a twelve part a cappella movement made a deep impression; it is glorious music, and was gloriously sung. Other numbers on the program were by Beasley, Bax, Ravel, Tancieff, Rimsky-Korsakoff, Dargomyzhsky, Palmgren, Soncho-Marraco and Koshetz.

The chorus had the assistance of William Kincaid, flute; Marcel Tabuteau, English horn; Daniel Bonade, clarinet

bert's stirring *The Omnipotence*. Mr. Werrenrath followed, singing numbers by Speaks, Holliday and Schubert, and the *Londonderry Air*, arranged by his accompanist, Harry Spier. Tumultuous applause was accorded the popular baritone, and he responded with two encores. The next group, sung by the club, contained an a cappella number, *Gretchaninoff's Dusk*, and Walt Whitman's poem, *A Dirge for Two Veterans*, set to music by Gustav Holst and accompanied by brass and drums. The climax of the evening was Stanford's *Songs of the Sea*, with Mr. Werrenrath singing the solo parts and the chorus lending him excellent support. The last part of the program was given over to songs from the glee club literature of Princeton, Rutgers, West Point, Yale and Cornell, and the audience called for Harvard and Amherst songs.

April 26

## Louise Homer and Efrem Zimbalist

Singing and playing for the benefit of the students' loan fund of the Parnassus Club (which aids women students staying in New York), Mme. Louise Homer and Efrem Zimbalist, masters of their respective crafts, appeared before a large audience at Carnegie Hall in the evening. The concert marked the tenth anniversary of the association.

The distinguished violinist opened the program with a pellucid, reposeful and ingratiating performance of the Mendelssohn concerto—the most played and the most infrequently well-played work of its kind. Accompanied by her daughter, Katherine, Mme. Homer followed with arias from Gluck's *Orfeo*, Ascanio by Saint-Saens and Werther of Massenet. The prima donna contralto was in excellent voice and sang with all her old-time authority, depth of feeling and purest of diction.

After an intermission, in which Dr. Frank Damrosch delivered a short address and presented flowers to Miss Florence McMillan, founder of Parnassus, Mr. Zimbalist played pieces by Sarasate, Glinka and two Chopin arrangements, while Mme. Homer's further contributions were five songs in English, which included her husband, Sidney Homer's, popular *How's My Boy*. Numerous encores were demanded of both artists and floral pieces were added to the applause they received.

## Neighborhood House and Cleveland Orchestra

It never rains but it pours, and after waiting a whole year for something in the nature of a pantomime to relieve the monotony of the concert round, several such performances come close together, by way, perhaps, of celebration of the death and burial of the winter season. The first, as already reported, was the benefit concert of the League of Composers, and the others given by the Neighborhood Playhouse and the Cleveland Orchestra at the Manhattan Opera House. This "season" of pantomime consisted altogether of two separate programs given April 26-27-28 for the first, April 29-30 for the second, the second being a repetition of the program given about a year ago at the time when this fortunate combination of the dramatic and musical arts first made its bow to the public of New York.

The program of the new productions, beginning April 26, consisted of *Ein Heldenleben* (Strauss); *The White Peacock* (Griffes) and *Roumanian Rhapsody No. 1* (Enesco). These three works lend themselves unusually well to pantomimic interpretation, though it must be said that the Griffes and Enesco works were presented more satisfactorily than the Strauss symphonic poem. The difficulty with the Strauss poem was that one found it impossible to memorize the long program which was printed as an explanation of the action, and, as soon as the action began, the lights in the house were turned down so that the program became illegible. It may be all very well for those who have heard the poem often and have familiarized themselves with the composer's intentions, but with the average music lover that is not the case, and so there would presumably be much to be guessed at in the pantomimic interpretation.

It seems to this writer that an acted program note to a symphonic poem would be an extraordinarily important addition to the music if it could be carried out in such a way as to be understood and appreciated entirely without effort, but it does not appear that, as conceived for performance on this occasion, this visible program note could possibly have meant anything to the casual theater patron.

This apart, it must be said that the performance was extraordinarily beautiful, and it was greeted with very long-continued and enthusiastic applause. The curtain went up over and over again, and showed the exquisite final tableau, than which nothing more beautiful has ever been seen in New York. Some device of lighting was used that gave this scene a strange, mystic glow that was extremely fascinating. The arrangement of the tableau was symmetrically

(Continued on page 28)

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(members of the Philadelphia Orchestra), and Helen Boothroyd Buckley and W. Lawrence Curry, pianists.

## Zara Bouson and Erwin Wollner

At Guild Hall, on April 25, Zara Bouson, coloratura soprano, and Erwin Wollner, violinist, were heard in a pleasurable program. Miss Bouson sang the *Shadow Song* (Dinorah), two French songs and two German compositions, in which she revealed a voice of agreeable quality and exceptional flexibility. Her interpretations were artistic and her enunciation very distinct. She was well received. Erwin Wollner, violinist, contributed *Chaconne* by Bach for violin alone, *Sonata op. 13* (Faure) and *Lalo's Symphonie Espagnole*, displaying a colorful tone and ample technic. Last but not least there was Morton Lang, whose excellent accompaniments contributed materially to a thoroughly pleasurable evening of music.

## University Glee Club

The seventieth invitation concert of the University Glee Club took place in the evening in Carnegie Hall, the sober walls of which were gayly decked with the various college colors for the occasion. Conductor Channing Lefebvre and the conductor-emeritus, Dr. Arthur D. Woodruff, directed the chorus, and Reinald Werrenrath was the soloist. Opening with a drinking song by Bach (described on the program as "frankly anti-Volstead"), Mr. Lefebvre led his forces triumphantly through two Brahms songs and Schu-

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## Seventh International Festival

(Continued from page 7)

introduced a note of sophistication. It is all natural, and the impression it gives of spontaneity helps to make it deeply moving. The text is in that form of old Slavonic which is understood by all the Slav races.

### A YUGOSLAV MADRIGAL

A contingent of the Moravian choir also sang a Madrigal by Krsto Odak, a Yugoslav composer from Zagreb. This was acceptable music, buoyantly effective, but competent rather than distinguished. At the same concert the Holle Madrigal Society from Stuttgart sang an eight-part motet, *Werkleute sind wir*, by a young Bavarian, Karl Marx. The text is from a Book of Hours by Rainer Maria Rilke, the music an elaborate piece of neo-academicism, denoting skill more than originality. Both choirs sang well, but the exaltation of the Slavs was preferable to the concentrated seriousness of the Germans, so far as the effect on the listener is concerned.

### AMERICA'S CONTRIBUTION

There were two concerts of orchestral and two of chamber music. In the former the works of outstanding interest were those of Roger Sessions, Vaughan Williams, and particularly Max Butting, to which the popular vote would probably add Delannoy whose contribution, though not of deep significance, was decidedly pleasing. Sessions' symphony in E minor opened the Festival, and aroused more interest than any American work hitherto performed on these occasions. It was felt to be at once a contribution to the main stream of present-day musical thought and representative of something apart from that stream; and that something was assumed to be the American outlook.

The two rapid movements, and particularly the first of them, seem linked to that tendency in Europe which is leading all the composers not yet past middle-age to write toccata-fashion, dispassionately, and efficiently; but it is not impossible that the impulse to that tendency is of American origin, since it is the intellectualized form of the jazz spirit. The sentiment of the work is concentrated and enshrined in

the slow movement, which is less spectacular but finely scored, and was perhaps more admired than the others.

The general view was that here an emotion found expression of which European music had grown skeptical, that it was therefore the utterance of a younger nation, that is to say of America. But perhaps this audience was a little too eager to see America in every line of the symphony, and the wish was father to the thought. Judged objectively as music it is no less interesting, though less likely to be singled out as it was on this occasion for special discussion. The main point is that it was warmly welcomed and appreciated.

### ENGLAND SPEAKS THROUGH VAUGHAN WILLIAMS

The Vaughan Williams work was *Flos Campi* for viola solo (played by Raymond Jeremy from London), small chorus and small orchestra, and it stood for something different from all else in the festival—the spirit of contemplation. Vaughan Williams in pensive mood is almost invariably beautiful to hear, though inclined to "linked sweetness long drawn out." This work, inspired by the Song of Songs, is of that type. Throughout its six continuous sections there is little contrast, little that happens, but all the time there is a flow of sound so beautiful that for the first few minutes it seems incredible that one should ever tire of it. Yet before the end is reached, it has invariably made some somnolent, others impatient. The striking thing is that the rest, no small portion of the whole, are not merely content but enthusiastic, and since obviously their attention has been best maintained, theirs is the verdict that counts. It is in fact a matter of personal temperament. Many of us have lost the faculty of static contemplation, whatever the subject. It is a vital need with us that something should be happening all the time. When it does not, we are bored.

### BUTTING SYMPHONY IMPORTANT

Max Butting's third symphony, which concluded the festival, was generally hailed as the most important work in it. Not only is it a fine achievement in itself but it is also representative in a remarkable degree of modern German musical thought, of which it reconciles some divergent aspects. It was recently performed in Berlin but critics who heard it on both occasions declare that under Scherchen, who directed it here, it became so much more vital that a revision of the judgment uttered there was imperative. It is claimed to be absolute music to the point almost of abstraction, and certainly it studiously abstains from from any appeal to the emotions by means of facile inflections. It is emotional in a different sense, this effect being generated for the most part dynamically.

At the same time there is little about it that suggests the doctrinaire spirit. There is for instance no deliberate avoidance of diatonic intervals or even of sequences based on them. Formally its movements are not well balanced. In fact there is more than one reason for not putting it forward as the perfect modern symphony, but if one were asked to name a piece of music characteristic of the musical Germany of today, this symphony would certainly be among the first works that would suggest themselves.

### FRANCE CONTRIBUTES A CHANSON DE GESTE

The work by Marcel Delannoy mentioned above was a *Chanson de Geste* about to be staged at the Opera Comique, a kind of heroic nursery tale enacted by a set of chessmen. Presented without its stage trappings it was naturally at some disadvantage, but the greater part of it had an unpretentious charm enlivened by occasional wit that made it the most popular work of the first program. Only the ultra-serious members of the audience evinced a certain wonder that it should have found favor with the jury—which, I gather, had been unanimous in its selection. Others were content to enjoy without question.

### THE SOMETIMES GENTLER SEX

The rest of the orchestral music need not detain us long. There were three excellent and ingenious rhythmical studies entitled *Rhythmes*, by Frank Martin—conscientious work-

manship under the influence of the Jacques-Dalcroze Institute, to which the composer is attached; two contributions by Dutch composers of the sex sometimes described as the gentler; a concertino for piano, in which Henrietta Bosmans was her own very capable interpreter, and a dance for clarinet and orchestra by Emmy Heil-Frensel-Wegener; but neither of these achieved much success, the former being generally considered too flimsy and the latter too hoydenish. There was an immature piano concerto by the youngest composer included in the festival, Johannes Müller, of Dresden, a protégé of Scherchen, and a promising talent which has not yet found itself.

Apart from the two works conducted by Scherchen—this one and the Butting symphony—the orchestral performances, by the Orchestre de la Suisse Romande, were under the direction of Ernest Ansermet. Where modern music is concerned no better choice of conductors could have been made. Both of them have the insight and the enthusiasm to ensure authoritative readings such as one rarely hears under conductors to whom modern music is no more than an occasional "stunt."

### THAT TWELVE-NOTE SCALE

The chamber music may be divided into three sections: string music, piano music, and songs. There were two string quartets, of which one was an essay in Schönbergian technique by Julius Schloss, and the other an impetuously youthful work by Jerzy Fitelberg, which was decidedly the more acceptable of the two. Schloss' quartet, "in one slow movement," is not very satisfying even judged by its own standards, for the twelve-note sequence he has selected to serve as foundation is singularly poor in variety of intervals. Possibly he chose it deliberately, desiring to prove that this technical procedure could elaborate any material. If so he has not proved his point. Fitelberg revealed a fine assurance in dealing with his medium and justified it by results. His quartet would probably be welcomed wherever a team could be induced to give it the amount of rehearsal required to carry it off. Yet one hopes that his next work will not proceed at such a headlong gait.

### A TRIBUTE TO SATIE

A Serenade-Trio, by Jemnitz, for violin, viola and cello, proved a hybrid of *ci-devant* thematic material with modern ejaculations. The slow movement had more actuality, not to speak of imagination, but on the whole this composer's use of the newer idioms fails somehow to carry conviction. A Sonatine for two violins and piano by the young Parisian, Manuel Rosenthal, seemed like a wreath upon the grave of Erik Satie, but one woven with more knowledge than inspired most corresponding tributes in his lifetime. The bitter-sweet combination of unambitious tunes with subacid counterpoint is wearing a little thin, but this Sonatine is a palatable and satisfying example of it.

There remains a violin sonata by Erwin Schulhoff, which earned and deserved the measure of success which fell to it, for it is brilliant, perhaps to the point of being showy. Schulhoff rarely forgets that he is also a pianist, and lets his turn for virtuosity on his instrument run away with him. But he is also a good craftsman, and though he may be at times satisfied with superficial effect, he is never tedious.

### "PRO ARTE" PLAYS

In four of these five works the string parts were played by the Pro Arte Quartet, or some of its members. This team, one of the two or three best in Europe today, is a valuable—and much valued—adjunct to any scheme for the presentation of modern works, which it performs with scrupulous devotion. Belgium may well be proud of these excellent musicians. In the Schulhoff sonata the composer was joined by Richard Zika, the leader of the Zika Quartet.

### FOR THE PIANO

The piano music comprised three compositions. The first was John Ireland's *Sonatina*, a happy little work, especially in the crisp allegro sections, which would probably have had a more cordial reception had he not played it himself, which he did with the keyboard equivalent of the voice of a composer. Even so it was by no means unappreciated. Next came a set of "Five Variations and Double Fugue on a small piece by Arnold Schönberg" in which Viktor Ullmann sets out to prove that "even an aphorism is capable of development," a point which might have been conceded to him without so elaborate an argument.

This work, which was brilliantly played by Professor Franz Langer, of the German Academy at Prague, is of stupendous difficulty, but, considering its Schönbergian associations, by no means inaccessible to the uninitiated listener, provided he can dispense with such aids as cadences and the like. It is strenuous, but its forceful expressions have a certain dynamic eloquence. The Schönberg piece which serves as theme is somewhat spasmodic in character, and this characteristic is continued in the variations, to disappear finally in the fugue.

The third piano work was a tempestuous sonata by Berthold Goldschmidt, hard, metallic toccata-like allegros separated by a more imaginative slow movement, but the whole creating a sort of mechanized impression like that of music played beyond human rapidity on a pianola. In this Franz Osborn was amazingly at home. His crisp staccato touch just suited the music. But one could not help wishing that so remarkable a pianist had been allotted more attractive tasks than the Goldschmidt sonata and the Müller concerto.

### TWO NEW SONG CYCLES

In the vocal division there were two cycles, one of Songs to the Virgin Mary by Nicholas Nabokoff, and the other of Seven *Hai-Kais* (miniature Japanese poems translated into French) by Maurice Delage. The former were not particularly successful. The composer recently came into prominence with the ballet, *Ode*, produced by Diaghileff, and the popular French pianist, Marcelle Meyer, also plays a sonata by him, but there clings to all his work the suggestion of an amateur whose culture is ahead of his proficiency.

The Delage cycle, which Madeleine Grey sang very beautifully, really belongs to another era. The composer, a pupil of Ravel, has produced few works and has remained faithful to a technique and an estheticism which are definitely pre-war. But with these he has produced a work of great charm, in which all sections of the audience took equal

(Continued on page 25)

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## Artists Everywhere

The Aguilar Lute Quartet, scheduled to make its American debut next November, is sailing from Barcelona on May 11, on the S. S. Crown of Spain, for an extended tour of the South American countries.

Harold Bauer, pianist, closed his American tour with recitals at Williamstown, Mass., April 28, Albany, N. Y., April 29, and Farmington, Conn., May 1. Mr. Bauer sails for Europe on the S. S. Aquitania, May 15, for recitals in Paris and London.

The Bohemians' annual meeting will be held May 6, at the Harvard Club, when election of officers will be followed by a program of music performed by Wallace Cox, baritone, and a trio consisting of James Friskin, piano; Wolfe Wolfsohn, violin, and Bruno Jaenicke, horn. A buffet supper will be served.

Clarence Dickinson gave Haydn's Creation at the Brick Church, New York, April 28, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

Mischa Elman and family will sail for Europe the middle of May. The baby boy which recently arrived has been named Joseph Katten Elman.

Lynnwood Farnam will continue his Sunday (2:30) and Monday (8:15) Bach organ recitals at the Church of the Holy Communion, New York, on May 5-6.

Allen McQuhae's spring engagements include the Kansas State Agricultural College Festival at Manhattan, Kans., and the artists' gala concert on the Atwater Kent Hour over the National Broadcasting chain, May 5. Following these appearances Mr. McQuhae will take a short rest at his home in Texas preparatory to fulfilling a number of summer engagements in the middle west. A full house at the Colonial Theater, Utica, N. Y., greeted the Irish tenor on his first appearance in that city on April 7.

The Music Students' Art Club gave its initial recital at Carnegie Chamber Music Hall, New York, April 13, other recitals to follow; the club is under the auspices of the Music Teachers' Protective Association.

Alice Paton will appear as soloist with the Ridgewood Choral Club in Ridgewood, N. J., on May 6, and on May 14 with the Glee Club of Nutley, N. J. She recently was chosen from among a long list of applicants to make a number of records for the children's educational series, which is being issued annually by the Columbia Phonograph Company.

John Charles Thomas made his final appearance for this season in the Atwater Kent Hour, April 28.

Nevada Van der Veer, beside appearing with the Chicago Symphony Orchestra in the Beethoven Ninth Symphony April 19 and 20, was re-engaged by the Boston Symphony Orchestra for the same work under Koussevitzky, in Carnegie Hall, New York, on April 11 and 13. November 18 she sang the work with the Boston orchestra in its home city so successfully that it resulted in this re-engagement.

### The Stoessels Play

Albert Stoessel, of the department of music at New York University, and his sister, Edna Stoessel, appeared together in a violin and piano recital sponsored by the Department of Music of Washington Square College of New York University on April 8. It was their second joint appearance of the season in this series of concerts. The program, which was presented before Chancellor Brown, members of the faculty, and students, consisted of Brahms' Sonata in A major, op. 100, and Respighi's Sonata in B minor. It was enthusiastically received and the none-too-familiar Respighi Sonata evoked much response from the audience.

### Southwick Pupils Give Program

Frederick Southwick presented three of his pupils in a program at the Minnesota Club in New York on April 2. They were Gladys Latterell, mezzo soprano; Marvel Hansen, lyric soprano, and Ernest Van Vlissingen, baritone, all of whom were highly praised for their lovely voices and the care and art with which they sang. These young artists were three of the nine Minnesota pupils who followed Mr. Southwick to New York to continue with him the study they started when he was in Minneapolis at the MacPhail School of Music, where he is engaged each summer as guest teacher.

### J. H. Duval Sails

J. H. Duval, well known vocal teacher and coach, sailed on the George Washington on April 24 for Italy. With him he took several of his most promising pupils, whom he plans to place in opera over there.

### Emporia's Fifteenth Festival

The fifteenth annual spring music festival of Emporia, Kans., was held from April 14 to 16. The performances were given in the Memorial Chapel of the College of Emporia. Daniel A. Hirschler is dean of music and director of the college of Emporia, and was also director of the music festival. The soloists were Mrs. Raymond M. Havens,

contralto; Stanley Deacon, baritone; Genevieve Rice-Cowden, soprano; George Meader, tenor. Handel's Messiah was given with the College of Emporia Festival Chorus of one hundred voices. Mrs. Havens was heard in recital on April 15, and the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, was the feature on the afternoon of April 16. Verdi's Requiem was given that same evening, and the Minneapolis Orchestra was heard again, on the same program.

## Seventh International Festival

(Continued from page 24)

pleasure. It provided a very pleasant interval of relaxation between spells of more strenuous music.

### LIEGE AND OXFORD NEXT

Socially the festival was also successful, though in a city like Geneva it is hopeless to seek the intimacy of Salzburg or Siena. There was a banquet at which the usual complimentary speeches were made, but the gatherings after the concerts were less animated. Nevertheless it was easier to meet here than amid the distractions of Frankfurt.

Next year's jury consists of Max Butting (Germany); Jacques Ibert (France); G. F. Malipiero (Italy); Paul A. Pisk (Austria), and Erwin Schulhoff (Czecho-Slovakia). The festival will take place early in September, during the Liege Exhibition and in association with the congress of the International Society of Musicology. The 1931 Festival will be at Oxford.

EDWIN EVANS.

### N. F. of M. C. Contests

The N. F. of M. C. District Contest (New York, New Jersey and Pennsylvania) will be held on Wednesday, May 8, in New York City—piano, at 9:30 A.M., at Steinway Hall; violin, at 11:30 A.M., at Steinway Hall; vocal contest in the afternoon at Aeolian Hall at two o'clock.

Judges for the State and District will include: (piano) Felix Deyo, Mrs. Addye Yeagain Hall, Henry Holden Huss, Carl Roeder, Ernest Ash, Hazel Carpenter and Mrs. George Kerwan representing New Jersey; (violin) Phillip Mittel, Raphael Bronstein, Katherine Van Vliet, Carl Tolleson, James Levey; (voice) Harold Strickland, Mrs. Jessie Fenner Hill, Ross David, Florence Turner Maley, Lotta Madden, Mme. Anna E. Ziegler, Walter Mattern, Baroness Katherine Evans von Klenner.

There will also be on the District Jury members representing Pennsylvania. The state contest is under the direction of the contest chairman, Daisy Krey, and Etta Hamilton Morris, District President, will take charge of the District Contest.

### Ethelynde Smith Returns from Tour

Ethelynde Smith recently returned from a tour which included her eighth transcontinental trip and her fourteenth tour of the South. Her last two recitals were at Atlanta University, which was her sixth return engagement in Atlanta, Ga., and at Piedmont College, Demorest, Ga., her third return date there.

The Piedmont Owl reported on the latter appearance as follows: "Piedmont had the pleasure of hearing Songs of Many Nations sung by Ethelynde Smith, whose beautiful soprano voice has received merited recognition both in Europe and America. Miss Smith gave the foreign songs such perfect interpretation that we both felt and understood the stories being sung. The selection from the opera of Carmen was especially lovely and the Characteristic Songs by American Women showed a charm which appealed to us particularly as something of our own, but the program as a whole was of unusual excellence and gave meaningful color to the reputation of the artist."

### Nettie Snyder to Assist Bevani in Opera

Coria Corelli, of San Francisco, has returned from Italy, where she has been singing during the past six years with the San Carlo Opera Company, and in various prominent opera houses all through Italy and France. Wherever she was heard, she achieved tremendous success, and she has sung ten operas in Italy. After having studied opera in Paris, she is going to Los Angeles from San Francisco next month for a year's stay, during which time she will study with Nettie Snyder both in voice and repertory.

Although Mrs. Snyder has been in Los Angeles but a short time, Mr. Bevani, head of the newly organized Milano Opera Company, has already placed her on several committees to assist him, as he realizes the important work she has done in the operatic field.

### Claus Pupil to Give Recital

Joseph Esposito, pianist, and pupil of John W. Claus of Pittsburgh, Pa., has several times appeared in concert in that city, always receiving excellent encomiums from press and public. On April 19 he will be heard in recital in the Hillsdale School Auditorium of Dormont, Pa., with Helen Marquis, Pittsburgh soprano, as assisting artist.

Mr. Claus will present a number of his artist-students in public in California this summer. He plans to leave for the Coast early in July, to remain there about two months. This will be the third season that Mr. Claus has given a summer course in Los Angeles.

## Pacific Coast Opera Company Opens Its Season

Norma, La Traviata, Cavalleria and Pagliacci Given

SAN FRANCISCO, CAL.—The Pacific Coast Opera Company, Arturo Casiglia, director general, opened its season in the New Capitol Theatre before a large and exceedingly friendly audience. San Francisco has in the Pacific Coast Opera Company an organization which is serving a very worthy purpose, that of affording resident artists the opportunity to obtain the necessary discipline and experience without which no singer can ever hope to reach great operatic heights or become a valuable member of the larger institutions. It is a young operatic venture, by no means perfect, but one that deserves all encouragement.

In Bellini's Norma the title role was entrusted to Florence Ringo, who sang charmingly, with good tonal quality, fine dramatic power and keen intelligence. One of the freshest, most pleasing voices was that of Nona Campbell, who as Adalgisa sang with fine artistry and gave to her interpretation an enriching emotion. As Pollione, Ludovico Tomarchio exhibited a voice of power and was perfectly suited to the role. Jose Corral, who appeared as Oroveso, made a profound impression; he is a well rounded actor and his vibrant, warm, and well used bass was happily in evidence. The singing of the chorus was not the least notable feature of the evening and the orchestra under Casiglia's direction was responsive to his every wish. The second performance of the season was La Traviata. To Armandia Chiot, young lyric soprano, as Violetta, goes a large part of the credit. She fulfilled both histrionic and vocal exactions. Charles Bulotti was an ardent Alfredo, his fine delivery of voice and beautiful quality bringing forth many bravos. Matteo Dragoni, as Giorgio Germont, made a splendid third of the notable trio. The smaller roles were convincingly done and the choruses well sung. Arturo Casiglia again had his forces well under control.

A brilliant audience, and one that was obviously entertained, attended the double bill, Cavalleria Rusticana and I Pagliacci, the third production of the season. With her wealth of gifts, Florence Ringo should make one of the best Santuzas on the stage. Charles Bulotti gave a forcefully dramatic and musically fine portrayal of Turiddu and his excellent tenor voice was in top form. The rather thankless role of Lola was well done by Edna May Hamilton, while Ruth Williams made the small character part of Mamma Lucia one of importance.

The performance of Pagliacci was not of the same high standard as that of Cavalleria; however, it had its good points. Matteo Dragoni made a decided hit as Tonio. Teresa tum Suden was a vivacious Nedda; she possesses a pleasing voice and charming personality. But Leoncavallo's music is difficult and tricky, and at the present time, Mrs. tum Suden's technic is not sufficiently developed to cope with it with ease. Ludovico Tomarchio made an imposing Canio in appearance and his singing was excellent. Casiglia was at his best while conducting these two operas. C. H. A.

### Casella Returns to America

Alfredo Casella arrived in New York on April 26 and stopped over for a day or two before continuing his journey to Boston, where he is to conduct, as usual, the spring and early summer season of symphony concerts. He attended the performance of the Cleveland Orchestra-Neighborhood Playhouse at the Manhattan Opera House, and called for a visit at the MUSICAL COURIER office on the following morning with some news. The news is that he is composing an opera, and has about half of it completed. He feels confident that he will progress rapidly with it during his stay in America, and, by intensive work, may be able to complete it after his return to Italy, so as to have it ready for performance in the early fall.

An interesting feature of this composition is the fact that it is founded upon the same plot that was used by Wagner for his first work, entitled Die Feen (The Fairies). The author of the story is Carlo Gozzi, and the title of the Italian play is La Donna Serpente, Fiaba teatrale in tre atti. Casella said that he was interested in what Wagner may have done with the plot since he had never had an opportunity either to see it on the stage or to look at the score. He says, however, that the original Gozzi drama is an extremely fantastic piece, with the serious mingled constantly with the imaginative, so that there would be great opportunity for stage and costume effects and pageantry. Casella mentioned the fact also that Puccini's Turandot was likewise made of a plot by Gozzi.

### Smith College to Stage Two Operas

The department of music at Smith College, of which Werner Josten is the head, announces the first stage performance in America of Orfeo, composed in 1607 by Claudio Monteverdi, and Apollo e Daphne, composed in 1707 by Handel. The performance will be given May 11 at the Academy of Music, Northampton, under the direction of Mr. Josten. The stage management, scenery and costumes are in charge of Margaret Linley. The dances in Orfeo will be led by Maria Teresa. The role of Daphne will be sung by Mabel Garrison.

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### Triumph for Rethberg in Rome

Elisabeth Rethberg achieved a triumph at her debut in Rome at the Royal Theatre, April 11, in the *Sunken Bell*, Respighi's opera in which she won such success on the



ELISABETH RETHBERG, with her husband (left), Albert Doman, and Manuele Grazzi, Italian Consul General at New York, on board the S.S. Roma, on which the singer sailed recently for Italy.

occasion of its premiere at the Metropolitan Opera House during the season just closed.

Evans & Salter, the diva's managers, received from Rome the following cable in reference to the event: "Gigantic success. Splendid criticisms. Royal family, Hauptmann (author of the play on which the opera is founded), also persons high socially and in artistic circles, including many Americans, were in attendance."

Mme. Rethberg's performances are at the special request of Mussolini. On their conclusion she leaves for Milan to sing at La Scala, under the direction of Toscanini. Respighi gave a reception at the Borghese Palace in the diva's honor.

### George Engles Announces Plans for Artists

George Engles announces the plans for his artists for this summer and the coming season, 1929-30, as follows:

Paderewski, who was last here two years ago, and who during the past winter was heard in England, France, Italy, Belgium and Holland, will return to this country for an extended coast-to-coast tour of seventy-five concerts, beginning October 15. His first New York recital is scheduled for November 8 in Carnegie Hall.

Heifetz will spend the summer and fall in Europe, filling a series of recital engagements. Beginning January 1 he will again tour the United States for the third consecutive season.

Schumann-Heink's final appearance this season will be at the Cincinnati Festival on May 9. During the early part of

the summer she will hold her second master class at Kansas City, and will then leave for Europe to attend the Bayreuth Festival. Her plans for next season include several radio appearances and extensive teaching.

A new artist on Mr. Engles' list is Hallie Stiles, soprano, who for the past three years has been singing at the Opera Comique in Paris. Mr. Engles declares that she is the first American woman since Mary Garden to be given a permanent contract at the Opera Comique. Miss Stiles' first American concert tour will open in October.

Paul Kochanski will make his ninth consecutive tour of the country next season, fulfilling about fifty engagements. The season of 1929-30 also will see the return of Ignaz Friedman, who has been concertizing in Europe and South America the entire past year. Another artist who recently came under Mr. Engles' management is Louis Graveure, who is now singing leading tenor roles at the Berlin Opera. During the early summer he will, as usual, conduct classes at the music school of the State College in Lansing, Mich. His fall and winter concert tour includes about forty cities.

Concert Management Daniel Mayer, which is affiliated with Concert Management George Engles, announces the following artists and artist groups for the coming season: Dusolina Giannini, Mischa Levitzki, Guy Maier and Lee Pattison, the Russian Symphonic Choir, Aborn Comic Opera Company, Theater Guild of New York, Adolph Bolm Ballet, Marguerite d'Alvarez, Alice Paton, Ernest Davis, Gil Valeriano, Robert Steel, Marie Morrissey, Ivan Steschenko, Alfred Blumen, Lucie Caffaret, Sascha Jacobsen, Marcel Grandjany, Evsei Belousoff, Horace Britt, Madeleine Monnier, Musical Art Quartet, the Stringwood Ensemble, and Rene Le Roy.

## Music on the Air

PIERRE HARROWER AND HIS RADIO SCHOOL OF MUSIC

Whenever there is a crying need for some particular development in any great enterprise the coming into being of the factor which will bridge the gap should be hailed with hope and enthusiasm. Everyone has acknowledged that there is a distinct need for training and coaching in radio technique. The stations themselves are unable to give the proper instruction for this perfected technic, as they are too busy, and such is not their business anyway. It is unfortunate that many of the artists up to this time have been forced to go before the microphone with no training and experience, and the results have often been unfair.

This condition is no longer necessary, for Pierre Harrower, long known in the radio field, has now opened his Radio School of Music where he is dispensing the knowledge acquired during his radio career. In this studio the details of technic are clearly outlined; there, the subjects of proper distance from the microphone, proper volume, and, most of all, proper quality of tone, are discussed. Furthermore, Mr. Harrower is a singer; he is able to help in many ways which are artistically correct, and with the aid of his associate one is able to acquire the advantages of suggestion of perfect tone production for radio work or any mechanical reproduction of the voice, such as Movietone, Vitaphone, and records of any sort.

In equipment the studio is complete, including the standard Western Electric microphone, with loud speaker and amplifier in a sound proof room; in these tests the artists work, one at the microphone and one at the loud speaker. In addition to this, record is made of the voice. This can be reproduced so that the person who has made it can hear for himself the accuracy and conciseness of the corrections made. The mechanism is true in every detail; there is no difference between it and the attachments set up in regular broadcasting and recording studios.

It would seem that here is a great opportunity for all interested in taking up seriously the art of broadcasting. There is no doubt that there is great call for the work to which Mr. Harrower is devoting himself. Furthermore, Mr. Harrower invites all teachers to bring in their pupils who are interested in following a radio career. Here the teachers can conduct the tests themselves while he operates the mechanism, and there is no doubt that, with the advice such experience offers, both vocal and mechanical, the artists who appear hereafter on the radio should be well nigh perfect.

There is a definite radio technic, and it is up to all those who expect to entertain the public with their talents by this means to learn what it is.

### ON TURNING THE DIAL

APRIL 22 TO 28.—This week we heard some of the attractions of the concert field—artists who have made a name for themselves because they are imbued with real artistic merit. The list opened with Merle Alcock, contralto, who appeared with General Motors. Again let us stress the point that a program will always draw listeners if it has the attraction, either the music or the artist, for in the long run there are many stations from which to make a choice, and the public is invariably seeking the exceptional. Miss Alcock sings very well and her voice carries beautifully over the air. This is particularly remarked for the deeper the voice the more risky becomes the broadcast. Late evening brought Lakme, and the lovely Bell Song among other tuneful airs; these operatic performances maintain a high degree of general excellence.

The Eveready hour presented a worthy program, with Elly Ney, pianist, as the high-light. The entire entertainment was based on the life and works of Franz Liszt, of whom there are many fine exponents, Mme. Ney being among them. Her playing has the fire and virility which are essential to the Hungarian spirit prevalent in all of Liszt's works, and she gave of herself generously in this appearance.

It is with regret that we were not able to tune in for the award of the Academy of Arts and Letters to the best radio announcer; we feel that this organization has infused a very valuable germ into the field of announcing, not only from the standpoint of the announcer but also for those who make up the announcer's continuity. Milton Cross truly deserves the award, for his voice is not only mellifluous but he also has a dignity which is impressive; furthermore he seems to have a knowledge of foreign pronunciation without which no man should face the microphone.

It is not often that we have to close up for the entire eve-

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ning because of static, but such was the case on Thursday night.

Saturday seems to be a day of band (and orchestra) concerts—Goldman's band, orchestra concerts of Damrosch, and this week there also happened to be the combined Marine Bands, one number of which Sousa conducted. It is understood that Mr. Sousa has finally been lured to the radio and next week will appear with General Motors. On Sunday afternoon, in place of the Philharmonic concerts, which have ended, the Italian Royal Marine Band was heard, and it is a good band indeed.

Sunday evening brought Alfredo Casella on the Baldwin hour. The Italian composer and conductor had just arrived from Italy on his way to Boston, and stopped for a "moment or two" in the big city. His pure, classic playing was heard in a Scarlatti sonata, Chopin's Raindrop Etude, and some sketches of his own. Mr. Casella's music belongs to the ultra modern and is wholly descriptive; his is an unusual gift of coloring.

We regret that something happened to our set just as John Charles Thomas was beginning his second number of the Atwater Kent hour. The first selection, an old classic, was just enough to whet our appetite for what seemed to be a glorious concert.

MARGHERITA TIRINDELLI.

### Lois Bennett Heard at Stephens' Studio

Lois Bennett, charming little prima donna of Winthrop Ames' revivals of Gilbert and Sullivan operas, has elected to step into the more serious field of recital singing. It was a delightful surprise to see her grasp an intelligent



LOIS BENNETT

rendition of the larger musical forms, as exemplified in her handling of songs such as *Und ob die Wolke*, from *Der Freischütz*, Italian and French songs by Cimari, Sadro, Fourdrain and Lecoco. Then to go still further, and enter the sacred precincts of Brahms in *Die Kränze*, *Geheimnis*, *Nachtigall* and *Botschaft*, proved beyond any doubt the purpose that she has in mind.

Hers is a really beautiful voice, clear and clean in its vocal line, and she has a fine sense of musical values and a clarity and refinement of enunciation that one does not often encounter in the larger concert halls. Miss Bennett will make her New York debut this coming winter.

Miss Bennett was ably assisted at the piano by Stuart Ross.

### Tiomkin to Tour United States and Canada

Dimitri Tiomkin, pianist-composer, and well-known as an interpreter of modern music, is now under the concert management of Bogue-Laberge, through whom he will make an extended concert tour throughout the United States and Canada, beginning in October.

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### Ruth Julian Kennard and Her Pupils

Ruth Julian Kennard is like "the old woman who lived in a shoe and had so many children she didn't know what to do." Only in the case she is young and she does know what to do with her children—and does it most effectively. Furthermore, anyone who doubts that children at the age of three and four can't be educated in the rudiments of music should spend an hour in the Carnegie Hall studio of this talented teacher. Pedagogy is a harder word than it really is. Mrs. Kennard embraces the Effa Ellis Perfield Pedagogical System in her teaching work, although with piano instruction. She has a large class which is divided into three groups; the babies, intermediate and advanced children.

A MUSICAL COURIER representative called upon Mrs. Kennard recently in the midst of a lesson in the spelling and playing of chords. The children vied with each other to answer the questions with a liveliness that was refreshing.

Little Margot, who boasts of four years, spelled some chords in a shy little voice and then played them on the piano with tiny fingers. Songs helped her to remember the spaces and lines of the bass and treble staff.

Richard, an unusually bright boy, always had his hand waving in the air first, and gave correct replies each time. He was given a note and told to spell chords beginning, ending and having it in the middle of the chord. This he did like a streak. He and the rest of the class took some musical dictation, which they sang and wrote; dictation denoting the valuation of different notes.

Mrs. Kennard next put some questions to them concerning the signature of scales. Even the hardest didn't stump the youngest of them. They answered with alacrity and seemed to enjoy the tests, so much so that when the babies had finished and the intermediate class took their places at the tables, a number asked permission to remain with their governesses. The older children did work in major, minor, diminished and augmented scales. They took C, for instance, and made various scales of it. In this class were two of the adopted children of the late Nora Bayes, the third one being in the babies' group. The Bayes children have been with Mrs. Kennard for three or four years and are as "bright as a button." They will perform along with the other children at Mrs. Kennard's annual pupils recital at Steinway Hall the end of May.

Anyone would easily be charmed by spending an hour with Mrs. Kennard and her children. There is something refreshing about them. Yet very definite fundamentals in music are being taught in a manner that is nine-tenths of the pedagogical battle.

### Betty Tillotson Artists in Demand

Oliver Stewart, tenor, appeared at the Ridgewood Country Club, Ridgewood, N. J., March 15, at the annual stockholders' dinner. Mr. Stewart sang two groups of songs. He also appeared with the distinguished composer, Gene Branscomb, in New Haven, Conn. He will sing the "Creation" on April 22 in Ottawa, Canada. Mr. Stewart will also appear in New Bedford, Mass., in concert on April 15. The young tenor has made great strides musically this season, under the supervision of Frantz Proschowsky, who has been teaching him this year. Possessing a fine, robust, tenor voice and an ingratiating personality, he is winning his audiences wherever he goes.

Janet Cooper, soprano, has appeared with the Little Theatre Opera Company several times this season, and has become well known in concert and oratorio. Her recent recital in New York was well received, and plans are being made for next season, which will introduce her to the middle west on more extensive tours. Miss Cooper, practically making her first professional appearances this season, has been steadily growing in favor.

Isabelle Burnada, Canadian contralto, will sing with the University Glee Club of Providence this month. She has made many appearances this year in and about New York, having her first experience in oratorio with the Oratorio Society of Waterbury, Conn. She recently gave a joint recital with Marion Armstrong, Canadian soprano, at the Belmont Hotel in New York City.

The series of American artists' recitals, promoted by Miss Tillotson, closed last month with Janet Cooper, soprano, and Burton Cornwall, baritone. These concerts were popular, and patronized by a distinguished audience. In a distinctive manner Miss Tillotson held the interest of a large audience, using Americans only on her program. It is her plan to continue the series next season, and she hopes to be able to secure a larger hall and a larger audience.

Betty Tillotson announces a new find in Julia Brancatta, mezzo soprano, recently returned from Europe where she gained large experience in opera. Marion Armstrong sang on Palm Sunday at the Brooklyn Congregational Church. Oliver Stewart sang on Easter Sunday at the All Souls Church, Brooklyn.

### Maazel's Orchestral Appearances

While many notices have been published concerning Maazel's recitals, few comments have been made about his orchestral appearances. Maazel played four times within five weeks in Paris, three of the appearances being as soloist with the Conservatoire, the Colonne and the Lamoureux orchestras respectively. As many as seventeen recalls and four encores were demanded on these occasions.

For his debut with the Vienna Symphony, Maazel chose the Rubinstein D minor concerto, which brought forth great enthusiasm from the press and audience alike. There followed a sequence of successful appearances with the Concertgebouw in Amsterdam, and the Dresden and Prague symphonies. Lionel Powell, his London manager, also is arranging an engagement with the London Symphony, to take place later in the season.

### Carl M. Roeder Pupils' Recitals

Continuing his series of recitals by advanced piano pupils Carl M. Roeder presented the following program at the second of the series: Arietta (Leonardo Leo), Intermezzo, op. 117, No. 2 (Brahms), Margaret Cristadoro; Barberini's Minuet (Harold Bauer), Etude, op. 10, No. 8, (Chopin), Marjorie Fairclough; Rigaudon, op. 204 (Raff), Scherzo, op. 8 (Arensky), Mary Hillbush; Nocturne, E major, and Barcarolle (Chopin), Hannah Klein; Capriccio, op. 76, No. 1 (Brahms), Etude, op. 10, No. 12 (Chopin), Robert Riotte; Romanza, Op. 118 (Brahms), Impromptu, F minor (Faure),

Florence Samuels; Prelude and Fugue, E major (Bach), Polonaise, E minor (MacDowell), Mary Timpano; Minstrels and Le Danse de Puck (Debussy), Harriet Merber; Ballade, F minor (Chopin), Therese Obermeier, and Intermezzo, Op. 119, No. 3 (Brahms), Etude en forme de Valse (Saint-Saëns), Ruth Schaub.

All these young people excelled in poise, clean technic, characterization of the brilliant and poetic contents of each work, and well deserved the hearty applause they received.

### David Earle's Summer Session

David Earle, pianist and teacher, will conduct a summer session at his St. Louis studio. In addition to the private lessons in piano given by Mr. Earle and his assisting teachers, there will be classes in piano technic, piano interpreta-



DAVID EARLE

tion, piano pedagogy and music appreciation. The interesting program is designed to help the ambitious pianist and teacher to develop themselves and be a source of inspiration.

Mr. Earle has been successful in placing many of his pupils in music schools and colleges because of their musical background as well as pianistic ability.

### Dayton Westminster Choir Delights London

The Dayton Westminster Choir, under the direction of Dr. John Finley Williamson, delighted the music lovers of London in Albert Hall on two successive Sundays, April 7 and 14. Special cables stated that the audiences of several thousand, gave the singers a tremendous ovation, with many repeat numbers demanded.

Critics unanimously praised the virtuosity, ensemble, response to conductor, and tone quality. A previous tour of the provinces evoked similar demonstrations. On April 16, the choir made its debut in Paris at the Royal Opera House and on April 18 in Cologne. The Berlin debut, under the auspices of the German Press Association, also took place April 18. Several other appearances in Germany followed prior to the visit to Vienna, April 18, where the choir will be tendered a reception by the Austrian Government and the United States Ambassador.

Mrs. H. E. Talbott, president of the organization, is accompanying the singers throughout the entire itinerary. After the return, about the first of July, the choir will prepare for two tours—one in the early fall, covering the East and Middle-west; the second taking them to California later in the winter. Both tours will be under the direction of Richard Copley and M. H. Hanson.

### Hanna Asher and Julian de Gray in Concert

The auditorium of the University of Miami was taxed to its capacity on April 7 when Hannah Spiro Asher and Julian de Gray appeared in a two-piano recital. Both artists are on the piano faculty of the Conservatory of Music of the University and have appeared in individual recitals and as soloists with the University of Miami Symphony Orchestra, Arnold Volpe, conductor.

The artists played with finish, musical insight and a wealth of beautiful tone.

The program was as follows: sonata in D major (Mozart), Prelude L'Après Midi D'une Faun (Debussy), Fantasia in F minor, arranged by Harold Bauer (Schubert), Pupazetti, Marcietta, Berceuse, Serenata, Notturmo, Polka (Casella), Five Waltzes, and Scherzo from concerto in B flat major (Brahms).

Mrs. Asher and Mr. de Gray have had musical advantages in this country and abroad, having taught in leading schools of music and having done extensive concert work.

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## New York Concerts

(Continued from page 22)

artistic and altogether satisfying; and here, as elsewhere in the pantomime, the stage action or pose seemed to fit the music.

The music was divided into six sections: The Hero; The Hero's Adversaries; The Hero's Companion; The Hero's Battlefield; The Hero's Creations; and The Hero's Spiritual Release; and of course these adventures are entirely psychological. This is explained at the head of the program with a quotation from Strauss, "Not a realistic portrait of a particular historic or poetic figure but rather a more general and free ideal of great and manly heroism . . . that heroism which relates to the inward battle of life." Strauss was, of course, to himself the hero. In the portion of the work entitled The Hero's Creations, there are quotations from the following of Strauss' compositions: Macbeth, Tod und Verklärung, Till Eulenspiegel, Don Quixote, Don Juan, Guntram, Traum durch die Dämmerung and Zarathustra. Of these, all are symphonic poems except the opera Guntram, and Traum durch die Dämmerung which is a song, and the inclusion of this song in the list of quotations seems of extraordinary significance, as anyone who knows the song, its words, its music and its meanings, must immediately realize. Anyone familiar with these great symphonic poems must also realize, on reading the list of names, the direction of the Strauss mentality at that period of his

career. With Macbeth and Zarathustra on the philosophical side, Eulenspiegel, Don Quixote and Don Juan on the human side, Tod und Verklärung on the spiritual side, we have a complex philosophical mysticism, combined with broad and sympathetic human understanding, that tells its own story.

It would be futile to attempt to describe the pantomimic action which Irene Lewisohn and her associates planned and executed for this hero's life. Before a gauze curtain was a figure, clothed in a long dark robe, that presumably represented the hero, presumably Strauss himself although there was no resemblance, still more possibly just the hero idea in the abstract. Behind the gauze curtain was seen the hero's inner self as an adversary, and this character is carried through the entire pantomime. As already said, although generally one was unable to understand the meaning of it merely by looking at it without the aid of program notes, still it was tremendously effective. The orchestra gave the work one of the best performances that it has had in this city within recent memory, and, although the orchestra was in the pit with some of the instruments in the boxes, there was no lack of balance, and every feature of the score was brought out beautifully and effectively.

From Strauss to Griffes is a long step, for Griffes is more French than either German or American, and takes the psychological in that peculiarly gentle, dreamy, decadent manner that we properly associate with modern French painting, poetry and music, although French composers of the present generation are doing their best to squander that blessed heritage. It was quite natural, at the time when Griffes lived, and with his national background, that he should be influenced by the music of his time, and should have learned, as he certainly did, to handle the Debussy idiom almost as well as did Debussy himself. His White Peacock, although brief and, as already said, gentle and without any force of climax, actually contains more of beauty, if less of originality, than the long and complex Strauss poem. The whole idea, with its harmonic investiture and orchestral development, is one of the most superlatively lovely things that has ever been conceived by human mind, and the Neighborhood Players interpret it in the perfectly quiet and sedate manner that it demands. For one observer, at least, this was the most effective part of the program.

The Roumanian Rhapsody of Enesco is a familiar collection of folk songs and dances of the composer's native land, strung together without much attention to symphonic form, but excellently rounded out into a satisfying musical composition. There are many individual musical sections in the composition, and therefore it is all the more satisfactory for use as the basis of dances. Dancers invariably find difficulty in interpreting anything of any length. One minute is about as much as the average dancer cares for for a single mood, and the long series of very brief episodes in the Enesco piece thus offered an extraordinary opportunity for variety and motion. The result attained by the Neighborhood dancers was excellent, the costuming very effective, and the whole ensemble gay and entertaining.

This opening performance of the season was attended by a large audience, and was received with much enthusiastic applause. Mr. Sokoloff and Miss Lewisohn appeared briefly on the stage at the end.

April 27

## Institute of Musical Art

Margaret Dessoff led the Madrigal Chorus in a concert of genuinely artistic quality. This ensemble of well chosen voices is a mixed chorus, and as it appeared in the auditorium of the Institute of Musical Art it seemed like a very gay assemblage, with the young ladies in colorful evening gowns.

The salient quality of these singers is the beauty of tone which Miss Dessoff has developed in all the choirs, but which is especially noticeable in the sopranos. Just how such a sweet tone, so pure and floating, can be achieved in a gathering of singers is one of the secrets of a good leader. It would seem that each member has had particular and individual training, for not once did one hear any straining, any shrill sounds, any forcing of tones; and this despite the fact that several of the numbers called for prolonged sostenuto in the treble.

The men's voices are very resonant and form an excellent background, not only as to tone, but in a peculiarly rhythmic way that is quite interesting.

The program opened with a motet for double chorus, a capella, by Bach. There followed a very charming English motet and Madrigals, also a capella, by William Byrd, John Bennet, Thomas Welkes, John Wilbye and Thomas Tomkins. Here the singers had ample chance to show their versatility, for the little sketches call for an unlimited number of colorings and moods. The choristers are especially sensitive to the spiritual element in their songs and seem to have a particular ability for conveying the real old English Madrigal spirit. That is something which is the result of more than vocal study; it is a heritage, and no doubt the main-spring lies within Miss Dessoff.

Particularly interesting were two Gretchaninoff songs, difficult of harmony, but extremely well sung.

Three Chorvariations by Senavae and several Slovak Folk Songs by Bartok completed the program, and through it all lingered the impression of the beautiful tone quality and meticulous training.

## Freiheit Mandolin Orchestra

At Town Hall in the evening the Freiheit Mandolin Orchestra gave a concert under the direction of Jacob Schaefer. This orchestra is an organization of Jewish workers and is associated with the Freiheit Gesangverein, a splendid choral body which has been heard in many concerts here and has achieved notably artistic effects. Mr. Schaefer, conductor of both organizations, is a musician of great talent. His compositions for the mandolin orchestra and for the chorus have proved him a man of taste, with plenty of ideas and the technical equipment to carry them out. He also understands the art of inspiring his amateur singers and players to do their best, and the results are altogether remarkable.

At this latest appearance of the mandolin orchestra—its fifth annual concert—a program of serious music was given: a symphony by Haydn (arranged by Firstman); two romances by Beethoven played as concertina solos by Leon E. Malanot (who made the arrangements), accompanied by the orchestra; a sonata by Henry Eccles played as a mandocello solo by Thomas Sokoloff; an excerpt from Schehera-

zade by Rimsky-Korsakoff; two scenes from Prince Igor (Borodin); Galop (Stravinsky).

The orchestra is made up of mandolins of various sizes, string basses, and concertinas. The effects are quite orchestral and the playing is excellent for an organization of amateurs.

April 28

## Tamaki Miura

It was again a most pleasurable experience on Sunday evening to hear Tamaki Miura, the charming little Japanese soprano, when she drew a capacity audience to the President Theater with a song recital in costume.

A piquant figure in her native costume, Mme. Miura was heard in five groups of songs, with Alda Franchetti at the piano. Julian Oliver, tenor, sang a duet with the soprano from Franchetti's opera, Namiko San, in which they toured with success a season or two ago. Mr. Oliver also was heard in several solos.

The opening group consisted of Mendelssohn, Mozart, Brahms and Schubert, sung with proper style and excellent tone. Of the second group, Connais-tu-le pays from Thomas' Mignon, was given both in French and Japanese and pleased her listeners. Italian composers represented were Bassani, Pergolesi and Franchetti. Among the Japanese songs, Mme. Miura's own Children's Song proved exquisite and was warmly received. As Mme. Miura's greatest success in this country was in Madame Butterfly it was appropriate that she chose two arias from that opera for the finale. These were beautifully sung, with depth of feeling and fine dramatic instinct. The audience frequently waxed enthusiastic and fell quite under the charm of this unusual artist. One would like to hear Mme. Miura more often in New York.

April 29

## Neighborhood Playhouse and Cleveland Orchestra

The Neighborhood Playhouse and the Cleveland Orchestra began its second program series on April 29 with a repetition of the program that was given last year. This consisted of Ernest Bloch's great symphonic poem entitled Israel; Debussy's two nocturnes, Nuages and Fetes, and two pieces by Borodin—On the Steppes of Central Asia and Dances from Prince Igor.

Bloch's Israel is one of his most significant works, musically and emotionally, much more important than his attempt to characterize America. In it speaks the typical Jew, with his tremendous religious fervor and the intensity of his discouragement. As Alice and Irene Lewisohn have staged the work it presents before the public eye the traditional conception of the Wailing Wall, and shows the Oriental Jews prostrating themselves in worship. The Wall, as constructed for this stage setting, was most impressive, and there was a gloom over the whole scene that was distinctly tragic. It is unnecessary to comment upon Bloch's

(Continued on page 36)



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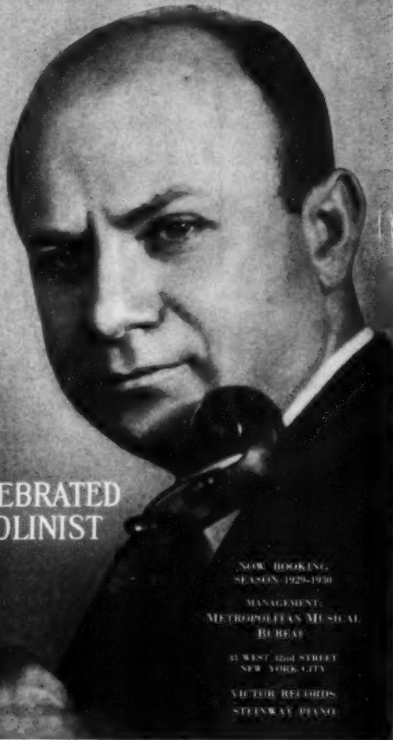
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## Louis Eckstein Announces Ravinia Plans

Louis Eckstein's announcement of definite plans for his annual season of grand opera at Ravinia is always awaited with eagerness by the hosts of music lovers for whom the "Opera House in the Woods" represents an inspiring phase of cultural life in America. From Saturday, June 22, when the curtain rises, until Labor Day, September 2, when it descends on the 1929 season, Ravinia will weave its enchantment for Chicagoans and for those, increasing in number every year, who make the pilgrimage from distant places to this shrine of music. In its amazingly extensive repertory and impressive roster of world-renowned artists, it rivals any of the famous festival opera houses of Europe.

The forthcoming season promises to surpass all former records in brilliance, if such a thing is possible. Much thought and labor go into the making of Ravinia Opera, for although its audible life is of but ten and a half weeks' duration, an entire year of silent and ceaseless activity must be devoted to it by the individual solely responsible for its success.

Recognizing the continued existence of the star system, which centers interest in the artist and makes the enjoyment of many operas dependent upon the singers who vitalize them, Ravinia's impresario has year by year assembled a company culled from the best to be found in the leading opera houses here and abroad. Having already achieved seeming perfection of personnel, it remains only to bring together again those favorites whose high attainments and personal magnetism have established their popularity with the discriminating North Shore and Chicago audiences.

Ravinia's tapestry is fine of texture rather than vast in dimension. Out of the intimacy of the theatre grew the necessity that the artists be more than singers. They must be able to act, since every expression is discernible, every gesture telling. In addition they must be attractive of appearance, when there is no distance to help the illusion. This indeed is one of the secrets of Ravinia's charm where both aural and visual pleasure are insured, which after all is the real purpose of grand opera.

Especially welcome, therefore, is the news that Lucrezia Bori, whose absence last summer was keenly regretted by her many admirers, will be here for the entire season. A glowing tribute was recently paid her by W. J. Henderson, one of the greatest living authorities on vocal art and dean of American music critics, who, in a masterful printed discussion of the status of present-day singers compared to the divas of the Golden Nineties, declared: "Lucrezia Bori often reminds me of Emma Eames at her best and quite as often rises to dramatic heights which recall Nordica in her Italian roles."

Elisabeth Rethberg, "who," he continues, "would have been able to maintain a position of importance even among those memorable singers because of the sheer beauty of her voice and the general excellence of her art," will return for her fourth consecutive engagement at Ravinia. Mme. Rethberg was honored last winter by the exacting Vocal Teachers' Guild of New York, who proclaimed her "the perfect singer" and a model for their teaching.

Yvonne Gall, favorite prima donna of the Paris Grand Opera and Opera Comique, who in the past two seasons has endeared herself to the Ravinia public, will be here to add her appealing impersonations to the collection of living portraits in the woodland opera house. Florence Macbeth, endowed with vivacious charm and a coloratura voice so indispensable to the florid operas, will again assume the roles in which she is already known and liked.

Ravinia is invariably as rich in tenors as in sopranos. This year the illustrious group will include Giovanni Martinelli, whose stirring vocal and dramatic powers are acclaimed by a large and enthusiastic following; Edward Johnson, pre-eminent impersonator of romantic roles and singing-actor of penetrating intelligence; Mario Chamlee, luscious-voiced and clever delineator of character parts; Armand Tokatyan, who has steadily and deservedly grown in popular favor; and Jose Mojica, whose detailed study of his roles renders them individual and outstanding.

Julia Claussen and Ina Bourskaya, fine contraltos whose portrayals add distinction to the parts they enact, together with Giuseppe Danise and Mario Basiola, baritones of splendid sonority and of histrionic gifts of the highest quality, will be invaluable adjuncts to a company in which every member of the cast is of stellar calibre.

The important basso parts will have the benefit of artists such as Leon Rothier, whose elegance of bearing and polished vocal style characterize him as a distinguished exponent of the French school; Virgilio Lazzari, whose versatility ranges from the tragic intensity of the blind king of L'Amore dei Re to the farcical capers of a Fra Diavolo brigand; and Vittorio Trevisan, operatic humorist par excellence.

The major task of conducting will again be in the capable hands of leaders of wide experience in prominent opera houses. Louis Hasselmans is equally at home in the subtleties of French opera and the intricacies of Wagnerian music-drama. Gennaro Papi, who conducts without score quite in the Toscanini manner, takes care of the Italian portion of the repertory. Eric DeLamar, whose admirable directing of the symphonic and children's concerts provided a type of musical enjoyment without which a center of music would be incomplete, will again be in charge of this branch of the work.

It is of no small significance that Ravinia is the only opera company favored with a symphony orchestra of recognized concert standing as a constituent part of every performance; namely, the Chicago Symphony Orchestra.

The chorus, judiciously selected, will be presided over by Giacomo Spadoni, chorus master. Ruth Page and Edwin Strawbridge, lately returned from new triumphs in the Orient, will again head the ballet. The post of stage director will be filled as last year by Desire Defrere.

Tempting European and South American contracts happily do not deprive us of these artists, which is due, they claim, to their corroboration of the artistic policies maintained at

Ravinia, to their esteem and sincere regard for its founder and to their genuine love of the picturesque setting in which they pass the summer months. This enthusiasm is evidenced in their wholehearted performances. As remarked by Mr. Otto H. Kahn at the opening last year, the singing of familiar Metropolitan artists is seemingly more spirited in the rustic opera house.

La Compagnia Sommersa, by Ottorino Respighi, of the coterie of modern Italian composers, will be given during the season. At its American premiere in New York last January, it was hailed for the intrinsic worth of the music and story, for the superb and musically singing of Elisabeth Rethberg in a part she considers the most difficult of the 106 she has learned, and for Giovanni Martinelli's equal mastery of vocal complexities and his magnificent dramatic climax in the third act, which placed this interpretation among the most notable of his career. The sylvan scenes of Hauptmann's beautiful fairy tale are particularly adapted to a forest-encircled theatre such as Ravinia. Rethberg and Martinelli will appear here in their original roles as they are at present doing in the La Scala presentation in Milan, following a special performance requested by Premier Mussolini in Rome.

The long anticipated La Rondine will give the exquisite Bori an opportunity to delight hearers in one of her loveliest roles. The music of this opera by Puccini seems more as if it might have been the outpouring of youthful exuberance, so full is the score of lilting melodies that haunt one for days. It suggests the sparkling moments of the same composer's La Boheme, but is set in more colorful surroundings of the same period, such as a gay art students' ball of the Paris Latin Quarter and the azure coast of the French Riviera. Both Edward Johnson and Mario Chamlee are studying the leading tenor role, and Armand Tokatyan will continue in the tenor part of rare comedy, in which he gives an inimitable impersonation of an exaggerated long-haired poet type. Both Lucrezia Bori and Edward Johnson are on the present southern tour of the Metropolitan Opera Company, where La Rondine is in popular demand.

It is expected that Dukas' Ariane et Barbe-Bleue will be the third novelty of the season, if the Ravinia studio can accomplish the work of the scenery. Its last presentation was at the Metropolitan Opera House with Geraldine Farrar as Ariane and Leon Rothier as Bluebeard, which role will undoubtedly be entrusted to him at Ravinia. With book by Maeterlinck and music of the modern French school, the opera should prove of unusual interest. Whether or not Ariane was symbolical of the independence of modern woman caused much amusing argument between interpreters and critics at the time of the work's New York premiere.

As for revivals, an evening of pleasing diversity will be provided in a double bill, with Bori in both, comprising the swiftly moving little drama La Vida Breve, in the music of which De Falla has captured the spirit of Granada, and The Secret of Suzanne, in which Wolf-Ferrari has deftly turned a bit of cigarette smoke into melody. Bori's Mignon, which, according to a veteran New York reviewer, "has something that no other singer within the memory of this writer has brought to the role," will again tread her barefoot way on the Ravinia stage. Danise's art gives adequate reason for reinstating L'Amico Fritz in the repertory. Marouf, which scored such a hit last season with Yvonne Gall and Mario Chamlee, and in which, incidentally, Chamlee made a recent debut at the Paris Opera, will be heard again this summer.

With other operas contemplated for performance, every taste will be met. For the music lovers who prefer their operas tuneful there will be the old familiar standbys. For those with a predilection for more modern opera of the dramatic and romantic mold there will be plenty to sustain interest throughout the season.

While Monday nights have been designated as concert nights, the management found it necessary for the past two years to use Monday nights chiefly for opera. The Thursday afternoon Children's Concerts will be continued as heretofore, under the supervision of the ladies of the Ravinia Opera Club. The Sunday afternoon concerts will again be dedicated to the music of all nations, which idea was so successfully supported by frequenters of Ravinia last year.

It but remains to remind Ravinia's devotees that this remarkable enterprise is made possible through the idealism,

generosity and organizing efficiency of one self-effacing gentleman, who deplores the use of his name and gave permission for a single mention of it in the opening words of this prospectus. "Let Ravinia speak for itself" is his persistent plea. It assuredly does, and fortunate are those who, of a midsummer evening, will experience the joy of initiation into its glamorous atmosphere.

The list of artists and the repertory follow:

### THE COMPANY

Sopranos—Lucrezia Bori, Philine Falco, Yvonne Gall, Florence Macbeth, Margery Maxwell, Lola Monti-Gorsey, Elisabeth Rethberg; Mezzo sopranos and contraltos—Ina Bourskaya, Julia Claussen, Gladys Swarthout, Anna Correnti; tenors—Mario Chamlee, Edward Johnson, Giovanni Martinelli, Jose Mojica, Giordano Paltrinieri, Armand Tokatyan; baritones—Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo, Desire Defrere; basses—Paolo Ananias, Virgilio Lazzari, Leon Rothier, Vittorio Trevisan; conductors—Eric DeLamar (concert), Louis Hasselmans, Gennaro Papi, Wilfrid Pelletier; chorus master—Giacomo Spadoni; stage director—Desire Defrere; premiere danseuse—Ruth Page; premier danseur—Edwin Strawbridge.

### NOVELTIES AND REVIVALS IN CONTEMPLATION

Mascagni—L'Amico Fritz; Puccini—La Rondine; De Falla—La Vida Breve; Thomas—Mignon; Wolf-Ferrari—Secret of Suzanne; Respighi—La Compagnia Sommersa (The Sunken Bell); Dukas—Ariane et Barbe-Bleue.

### THE REPERTORY

In addition to the novelties and revivals in contemplation, the season's operas will be selected from the following standard repertory: Auber—Fra Diavolo; Bizet—Carmen; Charpentier—Louise; Donizetti—Don Pasquale, L'Elisir d'Amore, Lucia di Lammermoor; Flotow—Martha; Giordano—Andrea Chenier, Fedora; Gounod—Faust, Romeo et Juliette; Halevy—La Juive; Leoncavallo—I Pagliacci; Leroux—Le Chemineau; Mascagni—Cavalleria Rusticana; Massenet—Manon, La Navarraise, Thaïs; Montemezzi—L'Amore dei Tre Re; Offenbach—Tales of Hoffmann; Puccini—La Boheme, Madame Butterfly, Manon Lescaut, Tosca; Rabaud—Marouf; Ravel—L'Heure Espagnole; Rossini—Barber of Seville; Saint-Saens—Samson et Dalila; Verdi—Aida, Il Trovatore, La Traviata, Rigoletto, Ballo in Maschera; Wagner—Lohengrin.

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—*London Telegraph*.

"Her concert was a revelation; to her no human emotion is unknown, her singing is her natural language of expression."

—*Kolnische Zeitung*.

"Dusolina Giannini scored in 'Madame Butterfly' at the Hamburg Opera House tonight one of the greatest triumphs ever accorded an American singer."

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"Even without the golden voice she would still be an artist of extraordinary power, for she is intensely emotional, almost hypnotic in her use of a pair of wonderfully expressive eyes, and withal, appealingly feminine and human."

—*Wisconsin News*.

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# Chicago's Auditorium Too Small to Hold John McCormack's Friends and Admirers

Heniot Levy Gives Recital of His Own Works—Howard Wells Pupil Wins S. O. A. M. Contest  
—Two New Pianists Heard—Chicago Lutheran Teachers' Chorus Gives Handel's Judas  
Maccabaeus—Other Important News of the Week

CHICAGO.—The vast Auditorium was too small to hold all who wanted to hear John McCormack's recital there on April 21, so that a second recital was arranged for April 28, at which the famous tenor sang a program of request numbers. McCormack's popularity with the public is still on the increase, if such a thing is possible, and as long as he continues to sing with that exquisite style, impeccable diction, remarkable phrasing, and uses that magnificent tenor of his with such consummate artistry and sings right into the hearts of his listeners, there will be no waning of the public's favor. Mr. McCormack was in particularly fine fettle at both these concerts and carried his listeners with him throughout his program and long after its close, singing some of the encores they requested. To fill them all would have meant the extending of the concert far into the night.

Lauri Kennedy, cellist, and Edwin Schneider, accompanist, assisted in their usual artistic manner.

## CLARA RABINOVITCH

Clara Rabinovitch, a newcomer in our midst, played a piano recital at the Studebaker Theater on the same afternoon in a manner which evinced fine training and technical ability of a high order.

## RAE BERNSTEIN

A young pianist who has been steadily making her artistic way to the top of the ladder is Rae Bernstein, who emanates from the well known Glenn Dillard Gunn's studio, and she bids fair to become one of the foremost women pianists of our day. She is a well trained pianist with abundant technique, coupled with keen musical knowledge and interpretative ability marked with imagination and deep insight. Heard in recital at the Playhouse on April 21, Miss Bernstein strengthened the deep impression made on former hearings and showed steady progress along artistic lines. She produces a tone of lovely quality, her fingers are fleet and accurate, her technique brilliant and her interpretations are marked with individuality and sound musicianship.

## ESTHER HARRIS PUPIL HEARD

Esther Harris continues to turn out unusually talented and accomplished pianists, who reflect her ability as a teacher of youngsters. The latest of these is Sylva Siegel, who appeared as soloist with the Chicago People's Symphony Orchestra at the Eighth Street Theater on April 21, with unusual success. In the Rimsky-Korsakoff Piano Concerto in C sharp minor, little Miss Siegel showed surprising ability, for her technique is adequate, her tone lovely and her sense of rhythm marked. She played the difficult number exceptionally well and received the hearty plaudits of a delighted audience, who insisted on an encore.

## CHICAGO LUTHERAN TEACHERS' CHORUS

Handel's Judas Maccabaeus was well sung by the Chicago Lutheran Teachers' Chorus, with the assistance of a children's chorus of 200, part of the Chicago Symphony Orchestra, and Isabel Richardson Molter, Lucy J. Hartman,

Walter Pontius and Howard Preston, as soloists, under the direction of George L. Tenney.

Of the soloists only Mrs. Molter and Mr. Preston were heard. Substituting on short notice in the soprano part, Isabel Richardson Molter sang beautifully throughout, acquitting herself most artistically. Howard Preston sang with authority and intelligence and added materially to the success of the afternoon. Here is a reliable bass who sings oratorio with the same excellence that he has shown in the roles entrusted to him by the Chicago Civic Opera Company.

## HOWARD WELLS PUPIL WINS S. O. A. M. CONTEST

George Seaberg, an artist-student of Howard Wells, under whose tutelage he has been for the past five years, was the winner of the piano contest held under the auspices of the Society of American Musicians and the Cable Piano Company on April 19. The prize was a Conover grand piano presented by the Cable Piano Company, and a recital appearance sponsored by the Society of American Musicians.

Mr. Seaberg has the unique distinction of being the unanimous choice for first place by all six of the judges in the semi-finals and the finals. In the semi-finals, the judges were Edward Collins, Alexander Raab and Rudolph Reuter, while in the finals Rudolph Ganz, Maurice Rosenfeld and Allen Spencer served. Mr. Seaberg's recital appearance is scheduled early in May at Curtiss Hall.

## GORDON CAMPBELL ACTIVITIES

Amy Neill played three of Gordon Campbell's violin transcriptions at the Cordon Club on April 14, with Mr. Campbell at the piano. That the select audience of Sunday afternoon was completely enthralled by the music and the musicians was manifest. Mr. Campbell's several new transcriptions for violin and for cello are being used by many prominent artists and are making a real hit wherever heard.

On April 21 Olive Ahara, soprano, pupil of Gordon Campbell, sang three groups of songs on the program broadcast from the Orrington Hotel, Evanston, with Mr. Campbell at the piano.

## BUSH CONSERVATORY STUDENT WINS FEDERATION CONTEST

Lucille Hudiburg, contralto, a student at Bush Conservatory, won first place in the state contest for young artists, conducted by the National Federation of Music Clubs, on April 20. Winning of the state contest gives Miss Hudiburg the opportunity of singing in the district contest which will be held in Des Moines about May 20. Winners in the district contest will go to Boston in June to compete for national honors.

Miss Hudiburg's home is in Blackwell, Okla. She has been a student at Bush Conservatory for the past three seasons, during which time she has made notable progress in the development of her fine contralto voice.

## MU XI CHAPTER PROGRAM

Of the program of the Mu Xi chapter of Mu Phi Epsilon Sorority at the Cordon Club on April 22, only the group of songs delivered by Isabel Richardson Molter, soprano, and Cara Vernon's piano group could be heard. Mrs. Molter accomplished some most effective singing in the Creation Hymn of Beethoven, Georges' Nuages and the Dich theure Halle aria from Wagner's Tannhauser. Here is a soprano who has been steadily rounding out her fine art until today she is one of the most satisfying singers on the concert platform. She was heartily applauded by her delighted listeners.

Cara Vernon, who makes a specialty of modern compositions, chose a group of four Debussy numbers—The Evening in Granada; Dance of Puck; Moonlight on the Ruins of a Temple, and That Which Has Seen the West Wind—which she played with understanding, intelligence and fine art. She, too, won the approval of the audience.

## MARK OSTER TO SUMMER ABROAD

Mark Oster has closed his studio and sails on May 9 on the S.S. Munich to spend the summer abroad. With Mrs.

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Oster the well known voice teacher will travel through Germany, France, Italy and Spain. This will make the longest vacation Mr. Oster has been able to take in some time, so busy has he been kept teaching and singing. This will not be entirely a pleasure trip, however, for the baritone expects to sing several times in Germany, where he was a great favorite prior to his coming to America to reside. Mr. Oster will return in late September, reopening his studio October 1.

Recently Mr. Oster scored a fine success as soloist with the Symphony Orchestra of Madison, Wis., singing the Vision Fugitive aria from Massenet's Herodiade and the baritone part in the cantata, Eve, by the same composer. That he is "an operatic baritone of many years' standing and is especially fine in Wagnerian roles" and that he sang the music given to Adam in the cantata "with richness and power" was the opinion of Leslie Velie of the Capital Times of Madison, Wis.

## AMERICAN CONSERVATORY NOTES

The regular Saturday afternoon recital in Kimball Hall on April 27 was given by advanced voice pupils of Karleton Hackett and violin pupils of Jacques Gordon.

Marguerite Kelsch-Ullman, of the piano faculty, presented her artist pupil, Archer Farrell, in recital at Conservatory Hall on April 18.

Members of the American Conservatory who attended the supervisors convention at Milwaukee, Wis., last week included O. E. Robinson, Arthur Olaf Andersen, Charles J. Haake, Gail Martin Haake, and Helen Dallam.

Advanced piano pupils of Allen Spencer were presented in recital at Kimball Hall on April 25.

Callie Harcourt, violinist and artist student, appeared in joint recital with Gertrude Bishop, mezzo soprano, at the annual spring festival of the Men's Club of the First Methodist Church of Glen Ellyn, Ill., on April 25.

Betty Betts, soprano, artist pupil, recently made two appearances with the Illinois Policewomen's Reserve Band. Miss Betts has been engaged for several additional appearances with this organization in the near future.

Piano pupils of Edna Cookingham were presented in recital on April 20.

Alice Johnson, of the piano faculty, presented her pupils in recital at the Studio Theater on April 21.

## HENIOT LEVY'S RECITAL

Heniot Levy, one of Chicago's most prominent pianists and pedagogs, presented himself as composer at Kimball Hall on April 24, when he offered a program of chamber-music compositions from his own pen. That Mr. Levy is a prolific writer, a deep student and a thorough musician was again demonstrated on this occasion. The numbers presented were a String Quartet in A minor; A Sonata for Piano and Violin in A minor, and a Piano Quintette in C minor. Levy's music is scholarly, skilled, well thought out and imaginative. There is a modern trend, but not of the cacophonous type; there is sustained melody, harmony and true musical feeling; the themes are well developed and each number has individual interest.

Mr. Levy had the assistance of the Amy Neill String Quartet, and between them they gave an excellent performance.

## BUSH CONSERVATORY NOTES

Charlotte Holt, lyric soprano, student of the School of Opera, recently received a contract for a summer engagement with the Redpath Chautauqua Company. Mildred Rasch, dramatic soprano, another student of that department, will be with the Paramount Chautauquas this summer.

Nellie Childs and Warrington Winters, who have received their dramatic training under Elias Day, have received contracts with the Coffey Miller Players and will begin their work in a repertory of four plays early in June.

Paul Jors, baritone, former pupil of Arthur Middleton, and now coaching with Erma Rounds, has signed a contract for ten weeks with the Thaviu productions. Mr. Jors is to be baritone soloist with this organization and also a member of the mixed quartet. The company leaves Chicago May 26 for Cincinnati, where it will remain for a three weeks' engagement at the Zoo.

The Augustana Hospital Nurses Chorus, directed by Harry Carlson, gave a splendid concert at Murphy Memorial Hall on April 23. This chorus is made up of one hundred women's voices. Soloists at this concert were Elsa Harthan Arendt, soprano, and Mark Love, bass.

George Johnson, baritone, student of Emerson Abernethy, was soloist with the Danish Club on April 13 and also with the Waukegan Glee Club on April 14.

## BOGUSLAWSKI PUPIL IN RECITAL

Wanda Paul, pianist, an artist pupil of Moissaye Boguslawski, was one of the recitalists in the Young American Artists Series at Curtiss Hall on April 25. In the Schumann Sonata in G minor, the Chevallard Theme and Variations and a group by Godowsky and Tchaikowsky-Grainger, Miss Paul acquitted herself admirably. She has talent, individuality and technique, which have been carefully trained; she should go far in her art.

JEANNETTE COX.

## Alliance Symphony Concert

The Alliance Symphony Orchestra, Alexander Bloch, conductor, gave its seventh concert at the Educational Alliance on April 28, with Jane Dudley, violinist, as soloist. The program comprised the Concerto Grosso for oboe and strings (Handel), Sidney Halpern, soloist; Symphony in G minor (Mozart); concerto No. 1 for violin and orchestra (Bruch), Miss Dudley, soloist, and the Egmont Overture (Beethoven).

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This season has been a very active one for Ruth Shaffner, while many engagements already booked presage well for this young American soprano for next year, including a trans-continental tour to take in her native state, California.

Miss Shaffner recently returned from Canada, where she was heard with the Elgar Choir of Montreal in two performances of The Dream of Gerontius, when she duplicated the success scored at a previous appearance in Toronto and secured a return engagement for next spring. The Daily Star spoke of "the gorgeous quality of her voice" and the



RUTH SHAFFNER

fact that she used it with the required simplicity and directness, and the News noted that "the thrilling magnificence of her voice, and its serenely finished art embodied the meaning of the Angel in a way that not even the words of the poem alone can indicate it. After repeated hearing of works in which the women soloists, however skilled, are often unsatisfying, the dignity and clear light in the quality of Miss Shaffner's tone were appreciated."

This season Miss Shaffner also appeared with the Bach Cantata Club and the Metropolitan Choral Club, and was heard in performances of the Bach St. Matthew Passion; The Elijah, with Fred Patton and Arthur Kraft as the other soloists; in Parker's Hora Novissima, at the Cathedral of St. John the Divine, and has been engaged for The Messiah with the Mendelssohn Club of Pittsburgh for next season. At a recital in Poughkeepsie, N. Y., the soprano confirmed the reputation that she not only is a delightful oratorio singer, but a concert artist as well, the press commenting favorably on her work and her excellent interpretation of the Lieder. The dramatic qualities of her lovely voice were revealed to full advantage in her singing of the Dich Theure Halle from Tannhauser and the Walkyrie Cry of Brunnhilde at the thirtieth annual concert of the Liederkrantz Orchestra.

Miss Shaffner has appeared with the New York Symphony; the Boston Women's Symphony, Ethel Leginska conducting; twice with the Los Angeles Philharmonic, under Walter Henry Rothwell and Georg Schneevoigt. She has been active in radio work, and was splendidly received when she sang over the trans-Canada chain from Toronto this season with the Philharmonic Orchestra under the direction of Reginald Stewart.

Last summer Miss Shaffner remained in New York, filling numerous engagements, but this year she plans to take a well-earned rest and will sail for Europe early in June.

**Katherine Rose Well Received on Tour**

When Katherine Rose assisted Gigli in Dallas, Tex., on February 6, the Morning News commented: "Mr. Gigli's assisting artist was Katherine Rose, soprano. The audience applauded her warmly for a group of German songs and, later a group of English ballads. Hers is a voice of wide range, clear in quality."

The Houston Post-Dispatch of February 12 was also complimentary: "Assisting Mr. Gigli was a Texas girl, Katherine Rose of Ft. Worth, a soprano of pleasing voice and lovely appearance, who was also accorded a generous reception by the audience."

**Bobby Kiss in Recital**

Bobby Kiss, boy pianist and pupil of Louis Finton of New York, was presented by Eleanor Cumings in recital at the Bronxville School Auditorium in Bronxville, N. Y., on April 14, before a large audience. "Bobby," as he is known to all his friends and admirers, presented a program of Mozart, Bach, Haydn and Schubert in a manner that proved again that the youngster is steadily improving, especially in his technic and interpretation, and no doubt, some day, will be claiming high honors in the pianistic world.

**Hazel Price Re-engaged for Opera**

Hazel Price has been re-engaged by the National Opera Company to sing Violetta, Lucia and Gilda at the Boston Opera House the week of May 7.

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It was some years ago when Bagby and Romilli first began to make themselves known as composers. They have sprung into additional prominence as a result of the Earl Carroll production of their romantic Venetian operetta, *Fioretta*. Their music is variously published by Witmark, Carl Fischer, the Robbins Music Corporation, and Oliver Ditson.

To what extent these two gifted composers work together is not known to this writer. The names are generally associated, but on the publications each separate name is given as a composer of one or the other piece. Sometimes it is Bagby and sometimes Romilli. Perhaps they sometimes work together on their music, but this is, after all, merely an academic question, and so long as the results are what they are, the manner of creation must remain a matter of complete indifference. Some of the pieces are for piano, others are songs; some of the songs have words by the composer, others have lyrics written for them.

Among the piano pieces of Romilli is one entitled *Beautiful Isle of Dreams*, a barcarolle. It is a simple piece, presenting no technical difficulties for the player, and has not only an excellent tune but a swaying, flowing accompaniment for the left hand that is highly expressive. Of a different nature is the same composer's *Boat Song*. This is not a piano piece, but a vocal number with a poem by the composer. It is not written in the swaying, flowing style of the barcarolle, but is a simple, straightforward ballad, with a very catching tune of the sort that should become popular.

Speaking of boats, there is another song entitled *Dream Boat*, from *Fioretta*, the music by Bagby, the lyric by Grace Henry and Jo' Trent. This is a waltz song of the slow and languorous sort, and its success speaks for itself. Here again we have a work that is altogether simple, graceful, easy to play and sing and with a tune that one will instantly remember, and will like to whistle or sing. A song by Bagby to words by Marian Johnson that suggests something of the same atmospheric outdoor character as the *Boat Song* is entitled *The Dryad*, which is dedicated to and sung by Giovanni Martinelli. Such an introduction says a good deal more for the song than can be said by the reviewer. As for its character, it is like other works of this composer, simple, tuneful and straightforward, presenting no problems either for the singer or for the accompa-

nist, and least of all for the listener. It is the sort of music that proves the composer's power of invention and that he does not need to overload his song with difficulties or complications to make it attractive.

Likewise written for and sung by Martinelli is a song called *Son Tutto Duolo*, which in English means *Alone and Sorrowful*. On the cover of this piece it is stated that the words and music are by George Bagby, and on the inside cover we read that the English text is by George Bagby. Whether he translated it from the Italian, or whether the Italian words have been translated from his, is one of those mysteries. This is a highly developed aria, though of moderate length, the sort of thing that a singer like Martinelli would delight in, with an accompaniment cleverly contrived to give good support to the voice without overshadowing it, and a rhythmic construction that gives exact value to the accents of the words. It shows in its vocal structure the dramatic writer who knows how to use a bit of recitative when needed, and knows, too, how to put intense expression into the musical phrase.

In an *Old Garden* is a piano solo by Bagby. The music of it is a little difficult to describe. It is entirely pianistic, with all of the features of familiar piano writing—features that are found only in piano music. It is not music with a long drawn out tune, but music of some complexity of structure and extraordinary variety of idea and development. There are scarcely more than two bars anywhere in the piece that cling to the same technical figure. The result is music that is definitely expressive and of the sort that one may describe truthfully as program music of a sort. Very neat and interesting!

*Song of Evening*, also by Bagby, is a meditation of a very quiet and peaceful character with a strongly marked thematic line and excellent development, with left hand imitative figure against the melody. It has attractive harmonies and is altogether an expressive composition.

Another song dedicated to Martinelli is entitled *The Moon*, the words being by Marian Johnson, the music by George Bagby. It is a ballad with a simple melody, and in parts a brilliant accompaniment which develops into a fine climax, and the end is particularly effective, gradually diminishing from a fortissimo to a pianissimo that dies softly away over expressive chords.

### Five Arts Club Gives Final Musicale

The Five Arts Club gave the last musicale of its season at the Waldorf-Astoria Hotel on April 15. This final musicale was the most enjoyable, and the largest attended, of any this season, the ballroom being crowded to its utmost capacity. The guests of honor included Rev. W. Harold Weigle (chaplain of the Episcopal Actors' Guild), Lucille La Verne, Mariska Aldrich, Henry Gaines Hawn, Elizabeth Cady Stanton, Prof. Mark Waldmann, Mrs. Charles Augustine Robinson, Hazel Hoyt, Frederic Allen Williams, Mme. Anna Engleton Marmein (mother of the Marmein dancers) and Constance Irving. Mrs. Stefanie Gloeckner, founder and president of the Five Arts Club, presided and welcomed the guests in her own charming manner.

The program was an excellent one, the club presenting Nina Valli, soprano, protégée of Tito Schipa and pupil of Frantz Proschowski. She is a very young and attractive artist, with a delightful stage presence and a voice of unusual beauty and power. She was enthusiastically applauded for her delightful singing of an aria from *Pagliacci*, *La Girometta* by Sibella, and an aria from *Faust*. It is no secret that she has had an audition at the Metropolitan, and much may be expected from her within the next few seasons.

Solly Ward, comedian and entertainer from the Shubert production, *Music in May*, caused an uproar with his many clever sayings in a skit called *In the Days that Used to Wuz*. Gladys Baxter, prima donna of this same production, proved that the musical comedy stage is now offering excellent voices. Miss Baxter sang *Homing and Bill*, clearly demonstrating a charming manner and perfect poise. Another member of this same production, Lorena Walcott, soprano, so delighted the audience that the Five Arts Club, as a body, decided then and there to go to see *Music in May* at a theatre party to be held in the near future. The last musical offering was made by Youry Bilstin, well known cellist, who left on April 17 for a concert tour abroad. Mme. Anne Barnouw, director of the Five Arts Club Theatre School, and Mme. Anna Engleton Marmein presented a short sketch which they called *Mme. Fleurette*. This proved very entertaining and clearly demonstrated the abilities of these two clever women. The last number was a very unusual and entertaining interpretive dance by Beatrice Seckler. Carolyn Jose, soprano, member of the Five Arts Club and one of its most diligent workers, was the excellent accompanist. By special request Miss Jose sang a number and won the applause of all present.

The current season has been the finest that the Five Arts Club has enjoyed to date. Several hundred names have been added to the roster of the club, and its worthy purpose has been heralded far and wide. With all due credit to the many members of the club who have contributed to its unusual success, it is needless to say that Mrs. Gloeckner is

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the personality that is solely responsible for such phenomenal progress in one short season.

### Edward Wieland Concert Violinist and Teacher

Edward Wieland was the favorite and most promising pupil of the late Ferdinand Carri. He is a native New Yorker, who before going to study with Mr. Carri, whom



EDWARD WIELAND

he considers one of the greatest violinists and teachers of all times, studied with several other renowned instructors.

During the past few years Mr. Wieland has devoted all of his time to teaching, but several years ago he made numerous appearances in the old Aeolian Hall. Possessed of an unusual technic and complete mastery of his bow-arm, Mr. Wieland is accomplishing some excellent work and is already preparing for his recital in Carnegie Hall next season, at which time he will present Ferdinand Carri's most recent composition, called *The Devil's Dance*.

In addition to his recital work, Mr. Wieland is now teaching at his New York studio and still has time for a number of additional serious pupils. In November he will present his pupils in recital in one of New York's large auditoriums. His work is not only confined to pupils, however, as he also coaches musicians in repertory and prepares them for concert appearances.

Mr. Wieland is the proud possessor of a famous Gagliano violin that is noted for its exceptional tone quality.

### Paris

(Continued from page 8)

in the Pleyel Hall. Several modern numbers were warmly applauded and repeated.

### AMERICAN BARITONE SAVES THE DAY

Bernard Friedmann, whose singing has been reviewed on several occasions in these columns, was called at the last moment and without rehearsal to sing the baritone solos in Beethoven's Ninth Symphony at an orchestra concert in the huge Trocadero Hall a few days ago. Conductor Wolff, the managers and the critics have all spoken in high terms of this American artist's pluck in jumping into the breach without warning. Fortunately he knew the music.

The Cherniavsky trio passed through Paris recently on the way to Germany, where the three artists have several concerts booked. Thence they go to Spain, Holland, Algiers and other parts of North Africa before disbanding for the late summer. Next year the Cherniavsky trio is to play in England and the United States. C. L.

### Anita Fontaine Enjoying Busy Season

Anita Fontaine, "the little lady of the piano," is still keeping as busy as she was in mid-season. On April 6 she accompanied Giuseppe De Luca and Genevieve McKenna at the home of Commandatore H. Romolo Angeline in Hartsdale, N. Y. On April 7, she played at a benefit concert at the Colonial Theatre in Utica, N. Y., accompanying Anna Daly, violinist, after which, at a reception at the Hotel Martin, Miss Fontaine did some solo work; Allen McQuhae also appeared on this program.

Miss Fontaine has a sextet composed of Edythe Maier, soprano, Virginia Richards, soprano, Margaret Wankel, contralto, Camilla Gruppe, violinist, Erna Field, cellist, and herself, as pianist. On April 13 this sextet was heard at the season's final musical evening of the Madrigal Club, and on April 14 over station WGBS, New York.

Miss Fontaine is now working on the establishment of a chorus to be known as the Madrigal Chorus. She feels that many people are interested in choral work and that this will give them the opportunity they have long desired. Auditions are now being held every Tuesday noon in Steinway Hall in New York and will continue until June 30.

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ELSA LEHMAN,

who gave an interesting concert for the Jewish Women's Council of Washington, D. C., last month, where she was very cordially received. Miss Lehman is shown under the cherry blossoms, one of the chief sights of the Capital City at this time of year.

### The Trio Morgan Abroad

A recent letter from Marguerite Morgan, pianist of the Morgan Trio, which is now enjoying an interesting tour abroad, told of some of the happy experiences of which the three sisters are participants.

Miss Morgan's enthusiasm waxes strongest in relating the ensemble's visit to Mussolini in Rome. She says: "March 10 was very thrilling because we played for Mussolini, and that was an event in more ways than one. We were 'cinemaed' by Paramount-Luce and photographed for A. P., U. P., and New York Times Service. . . The fact that we had played at the Duce's home, everyone said was a historical happening. He was extremely cordial and said that we were 100 per cent Americans, giving each of us a signed photo; he talked to us in perfect English, saying that he had heard a great deal of music and that he was a great admirer of Kreisler, that for him he was first in the music world, and that he enjoyed the Trio Morgan next best. He wanted us to be sure and understand what a musical pleasure we had given him. . . We added many encores to the original *Heure de Musique*."

On March 6 these young ladies gave a program at the American Embassy in Rome; 12th, at Menton Palais des Arts; 13th, at Juan Les Pins au Provençal, and on the 14th at Nice.

It was after the Trio Morgan had played at the Accademia dei Fidenti in Florence that the Italian Mail and Tribune published the following: "The Morgan Trio gave a most enjoyable concert. . . These three American sisters, who have toured Europe, have evolved something new in chamber music and have everywhere met with deserved success and appreciation. Their playing of the violin, piano and harp respectively, shows a fine technic and delicate feeling and their programs are exceedingly well chosen. In Debussy's *Fille aux cheveux de lin*, Virginia showed complete mastery of that difficult instrument, the harp, and produced some bell-like harmonies; piano solos by Bach, Chopin and Albeniz were played by Marguerite with extraordinary fire and power. . . The concert was just the right length, one hour, and an original and picturesque note was added by the charming appearance of the three sisters in their 1830 costumes of silk and lace; the long skirts and crinolines giving height and dignity to these sweet looking girls with their beautifully dressed hair."

### More Successes for Rachel Morton

Rachel Morton was soloist with Arthur Hackett, tenor, and Lawrence Tibbett, baritone, in a performance of Du-bois' *Seven Last Words of Christ*, given recently, under Edgar Davis' direction, by the Brockton (Mass.) Choral Art Club.

According to the Brockton Enterprise, "the soprano solos were beautifully sung by Rachel Morton. . . She has a voice of rare sweetness, and she sang with great feeling and depth of expression. . . She impressed the audience with the beauty and sweetness of her voice, and gave spirituality and dignity to all her numbers." The Times declared that in the opening solo Miss Morton displayed her "beautifully rich voice"; in the third Word she offered an "impassioned interpretation of the Mother's anguish and grief," while in the tragic passages in the last Word, she gave an "eloquent portrayal."

During April Miss Morton's engagements included a recital for the Woman's Club of Richmond, Va., an event which the News Leader called "outstanding, both because Miss Morton is an exceptionally fine young American artist and because she presented a program of exceptional musical quality and beauty."

"Miss Morton's voice is a soprano, warm, lovely, colorful and opulent in volume and range. It is animated by a fine intelligence, emotional sensitiveness, technical resourcefulness and a dramatic urge that brings to her use of it an exceptional range of interpretative authority and vigor. Added to this, Miss Morton has a charming and gracious personality, modest and responsive, which instantly wins the heart of her audience. Here, one thinks, is an American singer who can go far in any land and to whom her countrymen may justly point with pride. She will never be just a singer—she is an artist, by the grace of God and by every sensitive instinct of her being."

### John Dwight Sample's Success as Opera Singer and Teacher

The superlative success achieved by John Dwight Sample stamps him as one of the most successful opera singers and teachers of the present day. As a teacher of voice Mr. Sample has gained wide prestige in America and, though he has met with the greatest success in the opera houses of Italy, Germany, and America, he says he is practically con-



JOHN DWIGHT SAMPLE

vinced that it is just as high an honor to rank as a great teacher as to be given the greatest reception as a singer. Mr. Sample has specialized with the best known European teachers, and spent seven years in Italy under Vincenzo Lombardi. Following appearances in many Italian cities, Mr. Sample was selected by Toscanini and Italo Pizzetti, the composer, to create the leading tenor role in the premiere of *Deborah and Jael* at La Scala. Mr. Sample was chosen to sing the tenor role in Perosi's *La Resurrezione di Cristo* in the Augusteo series at Rome, this further indicating the appreciation accorded his art there. Mr. Sample was the first American tenor in Italy to sing the role of Otello in Verdi's opera of that name.

Acclamation in Germany was as genuine and spontaneous as in Italy and Mr. Sample received ovations at Berlin Opera in performances of *Aida*, *Il Trovatore* and *Otello*. His American triumphs in many leading roles with the Philadelphia Grand Opera and Cincinnati Zoo Opera Companies for several seasons have established him firmly in public favor and his coming appearances are being anticipated.

### Mana-Zucca Club Presents Frances Sebel

An enthusiastic audience greeted Frances Sebel, soprano, at the White Temple, Miami, Fla., on April 8, where she was presented by the Mana-Zucca Music Club. Miss Sebel made an unusual appeal and was very gracious with her encores. Tone, range and volume interested her hearers. She sang with distinction. A mellow resonance in her tones and her warmth of feeling and emotion at all times marked her a most satisfying artist.

Mana-Zucca accompanied Miss Sebel in a group of her songs. The former's reputation not only as a pianist and musician but also as a composer is well established. Her songs are used on many programs by artists of note. Mana-Zucca was gracious and gave the singer the pianistic support that she needed.

Frances Tarboux, as accompanist, was admirable in every sense of the word. She also gave a piano solo, *Fantasia Rhapsodique* by Mana-Zucca, a difficult number, which she played with a wealth of color.

### Recital by the Harcum Trio

On April 26, the Harcum Trio made its first appearance at the Harcum School in Bryn Mawr, Pa. The personnel of the trio includes Mischa Mischakoff, well known violinist, and, until recently, concert-master of the Philadelphia Orchestra; Edith Harcum, pianist and head of the Harcum School, and Willem Van den Burg, solo cellist of the Philadelphia Orchestra.

This concert was considered one of the most interesting events of the musical season in Philadelphia, for each member has achieved success in his individual line of endeavor.



Photo by Mishkin Studio

MURIEL KERR

### Muriel Kerr in Baltimore Debut

Muriel Kerr, the first artist presented by the Schubert Memorial, Inc., made her debut to Baltimore at a concert at the residence of Mr. and Mrs. James S. Whedbee, but "her music might have mastered any hall and any audience," said the Baltimore Evening News. "Not since Horowitz have we heard a young pianist of such intrinsic distinction. Her technic is formidable, her temperament arresting, her expression at once fresh and vastly mature." Of her rendition of the individual numbers on her program, the *Cesar Franck* prelude, chorale and fugue "received the fullness of its colossal substance at her hands"; the *Bach-Busoni* chorale "was brilliantly smooth and crisp"; and numbers by *Scriabin*, *Stravinsky*, *Rachmaninoff*, *Medtner* and *Schumann* were "played with like distinction."

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## I See That

George Liebling, pianist-composer, has finished his American opera, *The Texas Rose*, while convalescing from injuries he received in a street car accident in San Francisco last fall.

Mildred Emerson was heard in a performance of *Gallia in Mount Vernon* on April 29 with a choir of forty voices. Mary Miller Mount and Elizabeth Gest recently appeared in a two-piano recital before the Octave Club of Norristown, Pa.

Earle Laros will be heard over WJZ on the Baldwin Hour tomorrow, May 5.

May Korb already includes many re-engagements among her dates for next season.

Mabel M. Parker's pupils were enthusiastically received in a song and operatic recital recently in Philadelphia.

Mario Chamlee scored a pronounced success at his debut at the Paris Opera in *Marouf*.

Susan Metcalfe Casals gave recitals this season in Boston and New York after several years absence and won high praise from critics.

Myra Hess will sail for Europe on May 10, to return here again next January.

Harrington Van Hoesen was baritone soloist with the Women's Community Chorus of Glen Ridge at their concert in Montclair, N. J., last night, May 3.

Ossip Gabrilowitsch will be heard as soloist at the Brahms Festival in Jena, on May 30.

A Karl Kraeuter pupil, Samuel Marantz, of Newark, N. J., was awarded one of the Bamberger Scholarships for study at the Institute of Musical Art in New York.

Alice Paton will make a number of records for the children's educational series, issued annually by the Columbia Phonograph Company.

Earle Spicer, baritone, will be soloist at the Westchester Festival on May 9.

Ruth Shaffner will sail early in June to spend the summer in Europe.

Pauline Turso, Avitabile artist-pupil, gave a successful recital in the Chalf Gold Room.

Carl M. Roeder has closed his series of pupils' recitals.

Elizabeth Woodbridge Carter was married to Edward Lambert Richards April 20.

Florence Aldrich gave a musicale in honor of Mrs. Edward A. MacDowell at Chickering Hall, New York, April 20. Marguerite Potter will personally manage eight debut recitals in New York next season.

Leona M. Paul, of Cresson, Pa., pupil of Ralfe Leech Sterner, is singing in many concerts with orchestra.

Antonietta Stabile gave a characterization of *La Tosca* at the Park Central Hotel last Sunday afternoon, before an appreciative audience.

Balokovic is now engaged in an extensive tour of Europe. The Cherniavsky Trio will be heard in this country next season.

Grace Cornell will study German dance forms in Berlin and Dresden this summer.

The Spartanburg (N. C.) Festival will be held May 14 and 15.

Cecilia Hansen is in the midst of a very active season in Europe.

The Sittig Trio will be heard in Steinway Hall on May 6.

Louis Eckstein has announced the personnel and repertory for the Ravinia Opera this summer.

F. W. Riesberg, of the *MUSICAL COURIER* staff, and his wife recently celebrated their silver wedding anniversary.

Vincent d'Indy celebrated his seventy-eighth birthday by conducting a special orchestral performance entirely comprised of his own works.

*Les Mas*, a lyric opera by Joseph Canteloube, had its premiere in Paris.

Rosa Low is now appearing in concert and opera in Europe.

Dudley Buck has accepted the post of head of the vocal department at the Columbia School of Music, Chicago.

Lawrence Tibbett's interpretation of *Jonny*, in *Jonny Spielt Auf*, has been highly praised.

Carl Flesch will give a course in Practical Violin Pedagogy at his home in Baden Baden this summer.

Wolf-Ferrari is working on a new opera to be called *La Vedova Scaltza* (The Merry Widow).

It is rumored that Maria Olszewska is to return to the Vienna Staatsoper next season.

Max Brand's new opera, *Maschinist Hopkins*, is to have its premiere at the Tonkünstler Festival.

It is stated that Franz Schalk is to be appointed head of the State Academy of Music in Vienna.

National Music Week starts tomorrow, May 5.

Emile Vuillermoz says that the saxophone is more expressive than the violin.

The department, Program Building, conducted by Percy Rector Stephens appears in this week's issue.

Frieda Williams, soprano, had a most successful season.

The vast Auditorium at Chicago proved to be too small to hold all who wanted to hear John McCormack.

Jane Bourguignon has been called "an irresistible Carmen." The Philadelphia Civic Opera Company closed its season on April 18 with *Samson and Delilah*. Bagby and Romilli compositions are becoming increasingly popular with prominent artists and public alike. The Five Arts Club gave its final musicale of the season at the Waldorf Astoria Hotel on April 13.

Anita Fontaine is working on the establishment of a chorus to be known as the Madrigal Chorus.

Gabrilowitsch was tendered real ovations in his two concerts in Vienna.

Harold Triggs, pianist, scored handsomely at the annual convention of the Pennsylvania Federated Music Clubs.

The Pacific Coast Opera Company opened its San Francisco season with *Norma*.

Herbert M. Johnson, business manager of the Chicago Civic Opera Company, sailed for Europe today, May 4.

The Philadelphia Grand Opera Company has affiliated with the Curtis Institute of Music.

Edwin Franko Goldman has been awarded a diploma of Officier de l'Instruction Publique by the French Government.

Mr. and Mrs. Geza de Kresz celebrated their homecoming to Vienna by appearing as soloists with the Vienna Symphony Orchestra on April 24.

Frank van der Stucken was elected a member of the American Academy of Art and Letters on April 23.

David Earle is to conduct a summer class at St. Louis.

The Dayton Westminster Choir has already been booked for two American tours next season, one early in the fall covering the East and Middle-West, and one later in the season in California.

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— Auditions by Appointment —

Hazel Price has been reengaged by the National Opera Company to sing *Violetta*, *Lucia*, and *Gilda* at the Boston Opera House the week of May 7.

The fifteenth annual spring music festival of Emporia, Kans., was held April 14 to 16.

Valentina Aksarova sailed for London on the S.S. *Mauretania* on May 1.

One of the successful appearances of Phyllis Kraeuter during the season was with the Toronto Symphony.

J. H. Duval sailed for Italy April 24 with several of his most promising pupils.

On May 11 Smith College is to stage Monteverdi's *Orfeo* and Handel's *Apollo and Daphne*.

Albert Stoessel and his sister, Edna Stoessel, appeared recently in a violin and piano recital at the Washington Square College of New York University.

Dimitri Tiomkin is to make an extended tour of the United States and Canada beginning in October.

The forty-seventh annual session of the Ohio State Music Teachers Association and the eleventh annual session of the Ohio Federation of Music Clubs were held jointly at Columbus, Ohio, April 9-12.

Henrietta Schumann, a graduate of the Eastman School of Music, made a successful appearance with the St. Louis Symphony Orchestra as solo pianist.

The Metropolitan Opera Company's Cleveland season opened with *Norma*, with Rosa Ponselle in the title role, singing before 8,500 people, the largest attendance ever recorded for Public Hall.

Mengelberg was feted at his appearance with the Concertgebouw at Frankfurt-Am-Main.

Willem Mengelberg has denied the rumor that he intends making America his permanent abode.

Leonora Corona is to appear in Budapest, playing opposite Beniamino Gigli.

Anne Roselle has been engaged for three appearances at Covent Garden, London, from May 20 to June 10.

Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera, is to appear as soloist at the gala concert of the Associated Glee Clubs of America at Madison Square Garden on May 24. The united choruses will aggregate 4,000 singers.

The seventh International Festival of Music, held at Geneva, brought out much serious music, including a symphony by Max Butting, and works by Roger Sessions, Vaughan Williams and others.

## Chicago Musical College Final Contest at Orchestra Hall, May 11

### Special Prizes for This Season—Judges Prominent in Musical World

The final contest for the special prizes offered this season by the Chicago Musical College will take place at Orchestra Hall, Chicago, on May 11. The judges, all of them, prominent in the musical world, will be Ernest Hutchinson, Dean Harold Butler, Pierre Key and Henri Verbrugghen.

Three contestants in the post graduation and artists' classes in the piano department will compete for a Steinway grand piano. Three contestants in the artists', post graduation, graduation and senior diploma classes of the piano department will compete for a Lyon & Healy grand piano. Another Lyon & Healy grand piano will be competed for by the artists', graduation, post graduation and senior diploma classes of the vocal department. In the artists', post graduation, graduation and senior diploma classes of the violin department three contestants will compete for a valuable old violin.

It will be seen that one of the notable features of the contest is the opportunity which is given the twelve students to play or sing with the Minneapolis Symphony Orchestra at Orchestra Hall, under the direction of Henri Verbrugghen, who also will act as one of the judges.

The winners of the Steinway and Lyon & Healy grand pianos and of the valuable old violin will appear at the commencement exercises in June, 1929.

## New York Concerts

(Continued from page 28)

splendid music, which, outside of some brief dreary passages, is of almost unparalleled significance in parts and rises to tragic heights that carry in them the emotional history of the composer's race.

Debussy's esoteric and gentle mysticism served as a strong relief to Bloch's towering passion. The dramatic interpretation of these two works was charmingly effective, languorous at the beginning and brilliant toward the close.

Brilliant also were the dramatic interpretations of the two Borodin works, opening with a quiet scene at the encampment of the desert tribe and continuing with the vigorous dances with their Russian roughness and assumed awkwardness.

The orchestral interpretations under the direction of Sokoloff were impeccable. Mr. Sokoloff possesses a rare gift for arriving at exactly the essential gradations of tempo and nuance, and he has an orchestra of which the personnel is highly efficient and which gives him instant response to his interpretative wishes.

### Rose Makaray

At Steinway Hall, a talented pianist, Rose Makaray, gave an interesting recital before an appreciative audience. Her program was of enough variety to make the test a severe one. In her playing she revealed an attractive tone combined with a fluent technic and sound musicianship. Compositions by Saint-Saens, Chopin, Chopin-Godowsky, Brahms, Alkan, Glinka, Balakireff, Paderewski and Liszt comprised her numbers.

### Roselle to Sing at Covent Garden

Anne Roselle continues to sing in the first opera houses of Europe with repeated success. Following her two performances of *Turandot* at La Scala (she was engaged for three, but her contract with the Dresden Opera prevented her from singing the third), she proceeded to Dresden where she is now singing various roles of her extensive repertory. While fulfilling her engagement at La Scala, a representative from Covent Garden heard the singer and she was immediately engaged for three performances, from May 20 to June 10, a special place being made for her. She will make her debut in London in *Don Giovanni*.

Miss Roselle is scheduled to give a Carnegie Hall recital on October 25.

### Chocolate Soldier Pleases

The enterprising Little Theatre Opera Company has another success on its hand, this as soon as the curtain fell on the production of Oscar Strauss' *Chocolate Soldier* at the Heckscher Theatre on April 23. The freshness of the voices, the very humor of the piece as these young players saw it, and the quick pace of their performance, made the popular little operetta really live again. William J. Reddick, musical director, set a merry tempo for them, and he was a dependable helmsman. Fanny Davidson made her debut as Nadina and Sybil Colby as Aurelia. The remainder of the cast, all veterans, included Alice Atkins, William Hain, Arnold Spector, Richard Hochfelder and Wells Clary.

# MAAZEL

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JUNE 24 — AUGUST 3



## Curtis Institute Combines With Philadelphia Grand Opera Company

**Affiliation Will Provide Unusual Opportunity for American Singers to Acquire Adequate Operatic Training—Emil Mlynarski Succeeds Rodzinski**

The affiliation of the Curtis Institute of Music and the Philadelphia Grand Opera Company for the purpose of providing Philadelphia with opera that will eventually equal the best the country affords, was announced jointly on April 29, by Mary Louise Curtis Bok, founder and president of the Curtis Institute, and Mrs. Joseph Leidy, president of the opera company.

At the same time, Josef Hofmann, director of the Institute, announced that Emil Mlynarski, noted European conductor, has been engaged as leader of the Curtis Institute Orchestra and head of the Orchestra Department, and as conductor of the Philadelphia Grand Opera Company.

Mrs. Bok has accepted the chairmanship of the Board of Directors of the Philadelphia Grand Opera Company. The officers of the company continue in the positions which they have held since its organization, with Mrs. Joseph Leidy, president; William C. Hammer, vice-president and general manager; Mrs. William C. Hammer, secretary-treasurer and director; and Philip L. Leidy, general counsel. Leopold Stokowski will retain his position as honorary musical director.

The combination of the artistic and financial resources of the two organizations will make possible the presentation of grand opera of the highest standard. Emil Mlynarski, the new conductor, succeeds Dr. Artur Rodzinski, who after two years of most successful work at the Institute and with the opera company, leaves his present position to become conductor of the Los Angeles Philharmonic Orchestra.

Mr. Mlynarski, formerly conductor for many years of the Warsaw Opera and the Warsaw Philharmonic Orchestra, has achieved distinction throughout Europe. For six years

he was conductor of the Glasgow Symphony; he also conducted orchestras in London and Edinburgh, and the Paris Grand Opera, and has appeared at the head of leading orchestras in Vienna, Berlin, Moscow, Petrograd, Copenhagen, Bucharest and Prague.

Mr. Mlynarski, originally a celebrated violinist, is well known also as a composer, his Symphony No. 2 having been performed by the Minneapolis Orchestra this season. His appointment as conductor of the Philadelphia Grand Opera Company brings Mlynarski for the first time to this country, and in the opinion of such musicians as Hofmann, Stokowski and Rodzinski his coming to Philadelphia adds high prestige to a city which already is in the front rank in musical and cultural activities.

The scope of the Philadelphia Grand Opera Company will be largely increased for the season 1929-30. A program of more than thirty performances is planned, fifteen of which will be given in the Academy of Music, Philadelphia, and the remainder in other cities where committees are now being organized to sponsor its appearances.

In addition to Curtis Institute singers who will be presented, negotiations are under way for appearances of such artists as Mary Garden, Dusolina Giannini, and John Charles Thomas in principal roles. Artists selected from the vocal and operatic departments of the Curtis Institute will be given opportunity to embark in the operatic field, thus carrying out the policy of launching qualified singers on an artistic career.

"It will be of untold advantage to the company to have available the voices trained at the Curtis Institute," said Mrs. Leidy. "There is not an opera company in Philadelphia without one or more Curtis singers on its roster, which is sufficient evidence of their high artistic merit."

The opera company had its origin in the Philadelphia Grand Opera Association, formed in 1921 by Mrs. Leidy and Mr. Hammer, to provide Philadelphia with independent operatic performances of a high character. The executive committee consists of Hon. J. Willis Martin, honorary president; John Gribbel, G. Brinton Roberts, Dr. Joseph Leidy, Thomas McKean, Harley T. McDermott, Samuel H. Barker, Jacob Singer, Mrs. Hammer, and Mrs. William H. Whelen.

The first performances of the company were given in 1926 and have continued since that date with an increasing number of performances each season. During the past year twelve operas were given with an orchestra composed of members of the Philadelphia Orchestra, and leading artists engaged for the principal roles.

The Curtis Institute of Music was founded in 1924 by Mrs. Bok for the purpose of training musicians of extraordinary talent. Only exceptionally gifted students are admitted after stringent examination, and each student is a scholarship holder. Josef Hofmann, director, is head of the piano department, and the faculty includes Marcella Sembrich, Leopold Auer, Efreim Zimbalist, Emilio de Gogorza, Felix Salmond, Louis Bailly, Lynnwood Farnam, Rosario Scalero, Carlos Salzedo, and many other artist-teachers of international repute.

In combining with the Philadelphia Grand Opera Company, the Curtis Institute has made a move of extraordinary significance in undertaking to provide adequate operatic

training for American singers. It offers to aspiring artists in this country an assured stepping stone to a professional career.

### Herbert M. Johnson Sails for Europe

Herbert M. Johnson, business manager of the Chicago Civic Opera, sails today on the S. S. Leviathan, for his annual European trip. During the six weeks which Mr. Johnson expects to spend abroad he will visit London, Paris, Milan, Zurich, Munich, Dresden, Leipzig, Berlin, Hamburg and Frankfurt. He will be joined in Europe by Maestro Giorgio Polacco, who sailed early in April, and together they will visit the opera houses in the cities named.

While in Milan Mr. Johnson will make all arrangements in connection with the European scholarships. He will investigate and arrange for pension, for vocal, linguistic and operatic coaching lessons, and all other details pertaining to the scholarships sponsored by the Chicago Civic Opera.

Mr. Johnson plans to return to Chicago early in July, when preparations will be under way for the moving of the Chicago Civic Opera offices to the new Civic Opera House in August.

### Longone Arranges Italian Operatic Season

Paul Longone has arranged for several opera seasons in Italy during this summer, to take place between June and September. Venice, Genoa, Ferrara and Varese will benefit by this arrangement and will hear The Girl of the Golden West, Norma, Resurrection, Carmen, Boheme, Rigoletto and Lucia. Many of the stars in the operatic world will participate. Mr. Longone will sail for Italy, the end of May to take up his headquarters in Milan.

### Mengelberg Not to Live Here?

According to advices from Berlin, Willem Mengelberg is said to have denied recent press reports that he intends to make America his permanent abode. The distinguished conductor is also said to be hopeful of a satisfactory settlement of his controversy with the Dutch Treasury over the high taxes which led to his resignation as conductor of the Concertgebouw in Amsterdam.

## News Flashes

### Mr. and Mrs. De Kresz Welcomed Home in Vienna

(Special cable to the Musical Courier)

Vienna, April 25.—Geza de Kresz and Nora Dretz, who were soloists with the Vienna Symphony Orchestra at Grosser Musikvereinsaal on April 24, were joyfully welcomed home by an enthusiastic audience. The applause forced three encores, which rarely happens at these orchestral concerts. (Signed) Bechert.

### Harold Triggs Scores in Warren, Pa.

(Special telegram to the Musical Courier)

Warren, Pa., April 26.—Harold Triggs, pianist, fully lived up to his New York press notices as guest artist with the Pennsylvania Federated Music Clubs at their eleventh annual convention. He received an ovation and many recalls. Several encores were demanded before the enthusiastic crowd left the concert hall.

(Signed) Rose Gemmill Messer, President of the Warren Philomel Club.

### Triggs "A Sensation"

(Special telegram to the Musical Courier)

Warren, Pa., April 26.—Harold Triggs recital at the eleventh annual convention of the Pennsylvania Federation of Music Clubs was the sensation of the convention. So serious and fine an artist should go far on the road to fame. Much enthusiasm greeted every number, and the audience was not satisfied even after many encores.

(Signed) Mrs. W. C. Dierks, State President.

### Houses Sold Out for McCormack's Chicago Appearances

(Special telegram to the Musical Courier)

Chicago, Ill., April 28.—McCormack's concert here today sold out with over a thousand persons turned away. Two concerts, one week apart, in large Chicago Auditorium, saw six hundred on the stage and 120 persons in the orchestra pit on each occasion. This tells the story of McCormack's popularity. The verdict of the critics and seasoned concert goers was that they were the best concerts that McCormack has ever given in Chicago in many years. N. W.

### Rethberg Makes Notable Debut in Milan

(Special cable to the Musical Courier)

Milan, April 29.—Rethberg incomparable and in marvellous voice in triumphant debut here tonight in Aida at La Scala. A wonderful actress. Public enthusiastic. Diva sang herself into the hearts of Milan. (Signed) Charles d'If.

### Ponselle Opens Cleveland Opera Season

(Special telegram to the Musical Courier)

Cleveland, Ohio, April 30.—Largest opera audience ever assembled under roof, convened at Public Hall when 8,500 attended opening night of Metropolitan Opera season, with Ponselle singing Norma. E. C.

### Newark Festival Begins

Newark, N. J.—The fifteenth annual Newark Festival opened at the Mosque Theater on April 29, when the Festival Chorus, Newark Symphony Orchestra, soloists, and C. Mortimer Wiske, conductor, shared in the enthusiastic applause. Soloists were Ethel Fox, soprano; Kathryn Meisle, contralto, and John Powell, pianist. The second concert, next Monday afternoon, will be given by the High School glee clubs and orchestras. On Monday evening the Festival chorus and Newark Symphony Orchestra will be heard again and the soloists will be Nanette Guilford, soprano; Ifor Thomas, tenor, and Richard Bonelli, baritone. G.

## News Flashes

### Mengelberg Feted at Frankfurt-Am-Main

(Special radiogram to the Musical Courier)

Frankfurt-Am-Main, April 27.—Tremendous ovation for Mengelberg on his appearance with the Concertgebouw last night. E. S.

### Raisa Triumphs in Norma at San Carlo

(Special cable to the Musical Courier)

Naples, April 26.—Raisa triumphed in Norma at San Carlo here. Public and press enthusiastic. P.

### Ovation for Gabrilowitsch in Vienna

(Special cable to the Musical Courier)

Vienna, April 25.—Two concerts by Gabrilowitsch were veritable triumphs. He was the recipient of numerous ovations and endless recalls. The enthusiastic press compares Gabrilowitsch's conducting to Nikisch's, his piano playing to Rachmaninoff's. (Signed) Bechert.

### Leonora Corona to Appear With Gigli in Budapest

Leonora Corona, American dramatic soprano of the Metropolitan Opera Company, has been engaged for the Budapest Opera Season, to appear with Gigli in Tosca and Andrea Chenier. The appearances will take place between May 27 and June 3. Miss Corona has been continually endearing herself to opera lovers and it is with satisfaction that her many admirers will learn of this new attestation to her ability. T.

### Volpe Tendered Ovation at Final Concert

(Special telegram to the Musical Courier)

Miami, Fla., April 28.—Arnold Volpe was given a tremendous ovation at the last concert of the season of the University of Miami Symphony Orchestra in the auditorium, which was filled to capacity. The audience, fired with enthusiasm, demanded recall after recall. Mr. Volpe was presented by the people of Miami with a beautiful Auburn sedan automobile.

(Signed) Bertha Foster, Dean of Music of University of Miami.

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4580, 4581, 4582, 4583, 4584, 4585,  
4586  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,  
The Fifth Avenue Association of New York, Music Industries Chamber of  
Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 829  
to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,  
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6452.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.  
Cable address: Muscourier, London.

BERLIN—GERMANY—C. HOOPER TRAESE, Willebrandstr. 22, Berlin-Charlottenburg 1. Telephone: Wilhelm 9144. Cable address, Muscourier, Berlin.  
VIENNA, AUSTRIA—PAUL BECHTOLD, Schellinggasse 12, Vienna 1. Telephone, R22-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IF, Via Eugubina 6.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for morning, noching, leveling, and layouts which call for special set-up.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK MAY 4, 1929 No. 2560

Practice makes perfect—in music once in an aeon, if ever.

Happily, Viennese cooking and Viennese waltzes survived the war.

And now for the annual Spring and Summer musical festivals here and in Europe.

Under United States protection the Samoans are improving, says an official report. Perhaps soon they may even abolish the "wa-wa-wa-wa" type of popular song which their singers and players first made epidemic in this country.

If acrobats made only a minute percentage of the mistakes that musical performers make there would be few live acrobats. Corollary: The worst that can happen to a musical performer is that he gets bad notices. About the best that can happen to an acrobat is that he gets a broken bone or so.

Rudolph Ganz has had another flattering offer from the San Francisco Summer Symphony Association to appear as guest conductor of the organization during several weeks of the coming season. However, Mr. Ganz will only be able to accept the offer for the week of August 27, owing to his other contracted engagements at the Chicago Musical College and with the Elitch Garden Symphony Association of Denver.

Bruno Walter said goodbye to Berlin's opera houses in a performance of *Fidelio*, which to judge from local accounts will linger in the memory. Helene Wildbrunn, Maria Ivogün, Lotte Schöne, Walter Rode and Alexander Ivipnis took part in it, but Walter at the head of the orchestra was the real star. There was no official farewell (although the Opera is municipal), but the public spent ovations without end. Sic transit.

Mechanical, or perhaps more properly ethereal, music is about to make its appearance in the symphony orchestra, sponsored by no less a personage than Leopold Stokowski. The gifted conductor states that he has been collaborating with Prof. Leon Theremin, inventor of ether-wave music, in the construction of instruments that will add to the effectiveness and volume of the lower pitched string choirs; other instruments, higher in tessitura, are to follow. An electric cello has passed a successful test. Here is another problem for the orchestral musician,

already threatened by so many musical "Frankensteins" in the field of mechanical music production.

Student I. "What's your father's opinion of Bruckner?"

Student II. "My mother's."

The rich man who tells the poor musician that he would give half his fortune to be able to play as he does reminds one of King Richard III. When the monarch offered his kingdom for a horse the odds against his being taken up were incalculable; a fact that, notwithstanding his undoubted sincerity, nevertheless must have influenced him in making his generous proposition.

It still is a long way to complete culture in music in America, when, as President Hoover says, a large part of our population glorifies spectacular crime and romanticizes sensational criminals. Then, too, some of our Congressmen cheer in open session when it is announced that a Dry policeman has killed a twenty-one year old youth by shooting him in the back as he was fleeing in a car supposed to contain liquor. No wonder that so many of our citizenry continue to look upon jazz as their favorite form of music.

Little Yehudi Menuhin's success in Europe has all the characteristics of a real sensation. Since Mischa Elman and, a few years later, Jascha Heifetz burst upon the musical world and left it speechless there has been nothing like it. As in the case of his two predecessors Berlin was the first European city to pronounce its judgment; Paris and London are to follow. The London papers are now carrying advertisements for his debut at the Albert Hall, which does not occur till November 10. All dates for his English tour even now are fully booked.

Two hundred years ago, in 1729, the first performance of Bach's *St. Matthew Passion* was given in Leipzig, and thereafter practically forgotten until Mendelssohn revived it in Berlin, one hundred years later, in 1829. Today the great piece of writing is as vital as ever and has a sure hold on immortality. Bach wrote the *Passion* as a utility composition for his choir in the Thomaskirche and never dreamed that it would become one of the world's most cherished musical epics. He furnishes an interesting contrast to Wagner, who felt sure whenever he put "Finis" to the end of a score that it outranked anything and everything else mankind had ever experienced or would experience in the same line.

European artists who succeed brilliantly in America are far more numerous than American artists who score unusual triumphs in Europe. That is why Americans feel a particularly keen sense of pride when one of their own is able to win the applause of the public and the approval of the critics on the other side of the Atlantic. Reports about one such American artist, Marie Rappold, the soprano, have just reached this country, and bring news of her recent fine successes abroad, particularly in Berlin, Vienna, and Copenhagen. Mme. Rappold, who retired from the Metropolitan Opera some years ago after the death of her husband, was engaged not long ago for a tour of recitals in Europe, covering nearly all the large cities of musical importance. It is no occasion for wonder that Mme. Rappold has pleased her foreign auditors, for everyone who heard her here on the occasion of her few appearances during the past few seasons, has marveled at the freshness of her voice and the authority of her interpretation in the concert repertoire. She was noted at the Metropolitan for her pure quality of tone and the musical security with which she delivered her roles, particularly in the Wagner repertoire, although she scored decisively also in leading Italian roles. Toscanini was one of her great artistic admirers and remarked on more than one occasion that it was a pleasure to conduct for a singer like Mme. Rappold who knew her parts so thoroughly and had such sound musicianship and sense of time and rhythm. After leaving the Metropolitan, Mme. Rappold concentrated upon the study of the concert repertoire and mastered practically all its best examples, especially in the field of the German Lied. With such a groundwork of experience, knowledge, and training, she had every advantage when she sailed away recently from these shores, to win renewed recognition abroad, where her art was familiar from her appearances there in the past. Now that Mme. Rappold has resumed the position that is rightfully hers in the concert world, her musical compatriots may look forward pleasurably to hearing her in this country next season during her projected extended recital tour and appearances with orchestra.

## "Charm"

In a book by H. C. Colles, entitled *Voice and Verse*, one may read the following: "Most of us who have watched the progress of the British Renaissance in music with any closeness have a disquieting feeling that it has not quite fulfilled itself. . . . 'British music' has become a slogan which arouses the utmost enthusiasm, yet . . . when the public gets an opera like *Hugh the Drover*, which is rooted in its own folk-song and folk-lore, it hears it a few times as a curiosity and soon returns to *La Bohème* or *Der Rosenkavalier*."

The extraordinary thing is not that the above should be true, which it undoubtedly is, but that such an astute critic as Mr. Colles should note it as anything remarkable. The fact is, of course, that a great deal of the music of British composers, like a great deal of the music of American composers—serious music at least—lacks what one may call, for want of a better word, charm.

Charm is difficult to define, but even the most uncultured of music lovers knows exactly what it is, or knows at least when music has it and when music has it not. Even the greatest expert in the science of music cannot satisfactorily define the reason for the lasting power of one melody and the timely and welcome death of another. Some writers and critics will say scornfully that this is a matter of taste, with the implication that taste is something rather low and entirely beneath serious consideration.

As a matter of fact, however, although taste is terribly unscientific, it has a way of telling the truth about musical values, and all of the critics, experts, highbrows, musicologists and scientists in the world may agree to the contrary, but are utterly powerless to change existing conditions of public acceptance of certain music and rejection of certain other music.

The only scientific book that has ever been written on the subject of tune points out that, although we may not be able to reduce it to figures, there is yet a mathematical formula for the good in music, which differs essentially from the mathematical formula for the bad. The public fortunately needs no mathematical formula, and the astonishing mechanism of ear, nerves and brain which measures the sentiment of music, its quality and quantity and the amount of pleasure or thrill to be derived from it, is quite sufficient for all of our needs.

The reason why the public listens to a few performances of works like *Hugh the Drover* out of curiosity, and then goes back to the popular favorites, is simply because the public knows from what it derives pleasure, and has no permanent interest in experiments or theories. If the music of *Hugh the Drover* possessed the charm of the works of Puccini and of Richard Strauss it would hold the public, just as the *Rosenkavalier* and *La Bohème* hold the public.

Why not acknowledge the fact? What possible use can there be in the eternal self-deception that certain faddists and critics are so fond of promoting?

Nationalism is a pleasant and fruitful subject of discussion, but there is surely no use of deceiving ourselves into the belief that a thing is good simply because it is national. America and England are going through the same period of effort in this direction, and with somewhat similar results. Great Britain, it is true, is apparently producing today more useful music than is America—that is, serious music—but there are a good many musicians, both American and European and even British, who insist that the only really interesting development in music of our time is jazz, which is surely an American hybrid, American by birth, but the result of the united labors of natives of almost every country in Europe. American jazz is not the result of any conscious desire for nationalism. It is purely and solely the outcome of the complex human impulse that combines a desire for money making with a desire for self-expression through music.

If British and American composers of serious music would only do what the composers of popular music do, first make sure of writing music possessed of charm, and never for a moment allow any other consideration to enter into their efforts, something might result, provided, however, native Americans or native Britishers have the talent to write serious music with charm.



# Variations

By the Editor-in-Chief

The recent Berlioz controversy abroad, resulting from the effort to establish a better understanding of that confused genius and a higher reevaluation of his works, brought to light much interesting and illuminative material, but no one thought to quote the Berlioz essay by Felix Weingartner, one of the most penetrative studies on the much hectored (and hectoring) Hector.

With pen and baton, Weingartner always has been an enthusiastic defender and exponent of the Grenoble composer. Long ago Weingartner said that Heine's definition of Berlioz is the best, "a colossal nightingale, a lark of eagle's size, such as is said to have existed in the primeval world."

Weingartner himself tried his hand at definition, and with happy results, when he wrote: "One read, one reads, and one probably will read, that Berlioz was a great colorist, the founder of modern orchestration, a brilliant writer, and, in fact, almost everything else except a composer of inspiration and melody. Some wise person, once upon a time, made the discovery that Berlioz first manufactured his orchestral 'effects' and later wrote the music 'over' or 'under' or 'between' them."

(This reminds one of the witticism perpetrated by a famous pianist against the late Pugno's Concert-stueck: "First he wrote the fingering and then he wrote the notes.")

"This verdict," continues Weingartner, "was everywhere repeated, parrot like, for persons were glad to say something that smacked of wisdom, and which afforded them an easy escape from something which they could not understand."

Knowing Weingartner as an uncompromising Berlioz adherent the reader will be more astonished at the following admission: "When I was a student of music, I, too, prattled in that vein, for I knew Berlioz only in the orchestral examples from his own works, which he quotes in his volume on Instrumentation. After a while, however, I decided to examine his compositions for myself, rather than to accept ready made opinions from the mouths of others. The first Berlioz score I saw was that of the *Benvenuto Cellini* overture. With becoming prejudice I opened the book, but was immediately captivated by the fresh and happy beginning in G major. 'Here,' I said to myself, 'is at least a theme.' On the third page I met with a fermata which introduced a change of measure and of tempo. 'Aha,' I thought, 'this is where invention ends and artificialism begins.' I did not at all understand what was implied by the first pizzicati of the double basses, and I was not even convinced by the six measures of melody in the woodwind. 'Then, after all,' I concluded, 'the general opinion is correct, and Berlioz' weakest side was the inventive.' But on a sudden I started. What was this? I could scarcely believe my eyes. Immediately after the six measures of melody there followed a strophe of wondrous beauty, played by all the strings, and rising into glorious phrases of purest lyricism. I read again and again this beautiful theme of full twenty-three measures, and soon found that the pizzicati of the basses, which at first I had not understood, were in reality the preparation for another melody of twelve measures, played in the deepest register by the clarinets and bassoons. The six measures of woodwind melody now developed themselves into the bridge over which Berlioz passed into the main part of the overture, the *Allegro deciso* con impeto. I had barely left the mere introduction, and already there were three expressive themes, one a melody of classical beauty. 'He could not have been so uninspired after all,' spoke my conscience in shame at having so long shared a stupid opinion without examining Berlioz' works for myself. In the *Allegro* I met again, in slightly altered form, the theme with which the overture opens. With this there is soon associated an entirely new, figured motive, a closed phrase, of twenty-one measures. And then follows the real subsidiary subject in D major—also an exceptionally enchanting, delicately-spun melody! Now I began to laugh, half from joy, and half in anger at the short sightedness of human kind. Here were five great themes, all plastic, each one with a distinctive physiognomy of its own, all beautifully developed, varied, and colored, and brought to an effective close! And that is the way 'uninspired' composers work in the eyes of many critics and of the public! With rapture I read the rest of the score, and from that day there

came into my republic of tone poets another great man."

In his conclusion Weingartner takes a vigorous whack at his contemporaries when he says: 'Go you all and examine the little *'Cellini'* overture. That is no symphonic over-poem with high sounding title. To understand it you need no explanatory key and no pamphlets with thematic and melodic fragments—pamphlets that explain every single note with at least two words. *'Benvenuto Cellini'* is a simple, unaffected opera overture in the style of the old masters. The piece lasts but ten minutes, and yet every moment of the score is rich in material, beautiful in form and new in content. Look you all with equal care at the other works of Berlioz, and you will learn the same lesson that is taught in the *'Cellini'* overture. Before all things, however, remember always this motto: 'Know before you judge.'"

Weingartner's citation of the Heine sentences on Berlioz brings to mind what the greatest German poet wrote (in a letter to Lewald, May, 1837) of the French composer's *Fantastic Symphony*: "His mental direction is toward the fantastic, not combined with feeling so much as with sentimentality. He resembles greatly Callot, Gozzi and Hoffmann. Even Berlioz' personal appearance bears out the resemblance. It is to be regretted that he has cut his hair that antediluvian friseur, that waving hair that rose above his forehead like a forest above a steep cliff. That is the way I saw him six years ago, at the Conservatoire, when they played his big symphony, a bizarre piece of night, lightened occasionally by the sentimental fluttering of a female white robe, or by a sulphur-yellow flash of irony. The best of the symphony is the *'Witches Sabbath'*, where the devil reads Mass and where Catholic Church music is parodied with the most gruesome grotesqueness. It is a farce which makes all the secret serpents in our hearts sting and hiss."

Occasionally, however, Heine's sardonic irony displaces his enthusiasm, and then he often stretches a point or two of truth in order to accomplish his jest, and sometimes in order to sharpen the details of his picturesque descriptions. For instance, here is a delightful passage, which will strike home to every faithful reader of the Berlioz "Autobiography": "My neighbor, a talkative young man, pointed out the composer (Berlioz), who sat in a corner of the orchestra at the extreme edge of the hall and beat the drum. 'Do you see that stout Englishwoman in the proscenium?' continued my informant. 'That is Miss Smithson. Berlioz has loved her madly for three years, and to this passion we owe the wild symphony which they are playing today.' And, sure enough, there in the proscenium loge sat the celebrated actress of Covent Garden. Berlioz gazed at her without interruption and whenever their glances met he beat furiously on his drum. Later Miss Smithson became Madame Berlioz. Soon thereafter I heard the symphony again at the Conservatoire, and the composer sat as before in front of his drum; the stout Englishwoman was in her familiar place at the proscenium and their glances met as of yore—but this time Berlioz did not beat so furiously on his big drum!"

• One more, and the last of the Berlioz paragraphs. The late Joachim, famous fiddler and long director of the Berlin Royal High School of Music, who played under Berlioz in Braunschweig some fifty years ago, wrote to an editor who was devising a Berlioz memorial album: "I must confess that your invitation to express my opinion publicly of the composer Berlioz causes me no small degree of embarrassment. Great as my admiration is for the eminent and brilliant man, and much as I liked him personally, these sentiments do not extend to his compositions. I might even say that I have formed a distaste for portions of his works and am repelled in growing measure by excerpts from the *'Requiem'*, *'Queen Mab'*, *'Faust'*, etc. I believe also that Berlioz has had a detrimental influence on music by making always for extraneousness. I feel that I must agree with the estimate of Berlioz shared by Cherubini, Mendelssohn, and Wagner. *'Amicus Berlioz, magis amica musico.'* Do not be offended at this open confession."

Joachim agreeing with Wagner, will amuse those who are familiar with the quarrel and split of friend-

ship between the two men. Joachim was in his later life a sour opponent of the Wagner music. It was during Joachim's directorship of the Berlin Hochschule that I studied there and he had surrounded himself with a faculty that shared his opinion of Wagner and of modern composers in general. One of the professors of the school was the conservative composer, Bargiel, who wrote in the style of Mendelssohn. At the harmony class, one of the students brought in a composition in which he used an unresolved chord of the ninth. "What's that?" queried Bargiel, glaring at the offender. "Well, Wagner did it, too," ventured the student. "Wagner? Who's Wagner," was Bargiel's roaring reply.

I was asked to resign from the Hochschule because I objected strongly when Professor Barth said in our piano class that "all Liszt's compositions are Dreck" (dirt).

Leonora Cortez, the young American pianist, recently made a tremendous success in the Swedish capital, which leads A. J. to remark that, "Leonora's stock soared high in Stockholm."

The same correspondent adds: "In spite of your flings and jibes at Wall Street speculation, you never will be able to convince the members of the Chicago Orchestra not to believe in Stock."

Appearing in a concert program is the attached clever bit of testimonializing which seems to help not only the product but also the endorser:

The Anderson-Soward Co., Dayton, Ohio.

Gentlemen:—It gives me the same great pleasure to endorse the STEINWAY piano as all other well known musicians. The Steinway is ideal for concerts and the home that wants the best.

Very truly yours,  
RALPH THOMAS.

George Moore, asked on one occasion whether he liked classical music, replied tartly: "There is no other music." By the way, George Moore owned the distinction of having written the best musical novel, until the recent appearance of Pitts Sanborn's *Prima Donna*.

It might interest Wet and Dry contenders to know that their problem is not a new one. The name of an ancient Czecho-Slovakian folk song (arranged by Jiranek) is "Water or Beer?" Patricia MacDonald sang the number at her recital here recently.

According to Michael Bohnen, the sound movies will take the place of grand opera in America within the next five years. At least then, the opera singers are to see enough display of their photographs. And think, too, of the floral bills some of them will save.

Mrs. Smartfrock—"Why do those two girls sing duets?"

Mr. Smartfrock—"I suppose one alone wouldn't take the responsibility."

Frank Patterson, of the MUSICAL COURIER staff, overheard these two slightly divergent opinions at the last Toscanini concert here:

Broadway jazzist: "That bozo sure wields a wicked wand!"

One of the critical faculty: "He does appear to be solicitous of dynamic unity..."

M. B. H. predicts that theme songs soon will invade business, and offers these advance suggestions: For gem dealers: "Jewel Song" from "Faust." For shoe stores: "Tramp, Tramp, Tramp." For forgers: Rubinstein's "Etude on False Notes." For beggars: "Pathetic Symphony." For comic magazines: "O, Dry Those Tears." For the Edison Laboratories: Bach's "Inventions." For Florida resorts: Schubert's "Fisherman's Happiness."

For tailors: Puccini's "Song of the Coat." For tonsorial parlors: "Barber of Seville." For Prohibition agents: Mendelssohn's "It Is Enough." For boatbuilders: Chopin's "Barkarolle." For butchers: "Until We Meat Again."

A musical journal devotes considerable space to discussing "The Relation of the Teacher Toward the Pupil." It would seem to some of us that the question depends largely upon the promptitude with which the pupil pays his tuition bills.

The late horrible world conflict was billed as a war to end war. That makes the innocent tonal listener wonder whether horrible modernistic compositions are music to end music.

LEONARD LIEBLING.

## HARPSICHORDS AND PIANOS

Arthur Shattuck recently invited a number of his friends to a musical afternoon in his spacious apartment in Paris to hear the harpsichord at close quarters. The harpsichord is an instrument which is not infrequently played in the concert halls of Paris, where its popularity is probably due to the playing of Wanda Landowska. This artist has made the old instrument particularly her own for the interpretation of antique music which was written for it. But in the Pleyel Hall in which she gives her recitals to very large audiences, the feeble tone of the harpsichord is not altogether satisfactory.

In Arthur Shattuck's music room the many delicate varieties of its tone were very much better heard. The instrument is not altogether like the ancient instrument of our ancestors. That obsolete instrument was strung with very long strings of iron and brass wire, and the frame of the instrument contained more wood. Its tone, consequently, was more mellow and the vibrations of the strings lasted longer. The modern instrument is made more like a piano in order to ensure its remaining in tune. The strings are steel, like the strings of a piano, and the frame of the instrument is strongly braced with metal. The mechanism of the keyboard alone resembles the old harpsichord. There are six pedals and two keyboards. The player can vary the tone quality in many ways. He can imitate the pizzicato of the stringed instrument, and change the character of the sound in several other ways. Was it not Bach who said that the newly invented piano would never supersede the "majestic" harpsichord? It certainly does suggest a majestic breadth of tone when played at its loudest with all the couplers drawn, although the fullest tone is small beside a piano.

The piano is not a harpsichord with a louder, fuller tone. It is an entirely different instrument both in tone quality and in power. But the piano has driven the harpsichord to the wall; not so much by its tone quality as by its tone quantity. The history of music is full of examples of the strong banishing the sweet. The brilliant violins of Stradivarius and Guarnerius are preferred to the sweeter toned instruments of Amati and Maggini. The violin family silenced the viol family. The cylindrical flute, with its trumpet-like low notes, has driven the older conical flute from the orchestra, notwithstanding the clear, bird-like tones of the latter. The serpent and the ophicleide have retired before the tuba.

Nevertheless a short recital of old music played on a harpsichord by Ruggero Gerlin in a room of moderate dimensions was thoroughly enjoyed by Arthur Shattuck's guests. The composers represented were Bach, Handel, Marburg, Krebs, Purcell, Lulli, Couperin, Rameau, Daquin, and Scarlatti, who wrote for the harpsichord and not for the piano. The principal reason why this music sounds so thin on the piano is that the piano's dampers are very much more effective than the dampers of the harpsichord are. The tones on the harpsichord overlap. The last note lingers on and blends with the next note. Holding down the pedal on the piano does not give the same result, because the strings of the piano vibrate longer and more intensely. The harpsichord makes a liquid blend; the piano blurs. And the staccato on the piano is not at all like the

short notes on the harpsichord, which are made while the damper remains on the string. This is not possible on the piano. Yet the harpsichord, in spite of its great variety of tone, becomes monotonous after half an hour. It is an historical fact, that recitals by one player date only since the piano was perfected. In the days of Liszt the critics wrote about the novelty of recitals by one artist on a single instrument. An entire evening of harpsichord music was unknown to our ancestors.

## "APPLIED MUSIC"

A curious thing is happening in Germany. There is a powerful and widespread movement devoted to the creation, development, dissemination and popularization of a new kind of music which has been dubbed "Gebrauchsmusik." Like most of the new German nomenclature this word is untranslatable; the nearest we can come to it is "applied music." Now what is "applied" music, you will ask? All music is "applied," as soon as you perform it, make practical use of it in concert, church or theater. Well, this won't do, say the new apostles of applied music; we must distinguish between "applied" music and art music, just as we distinguish between, say, an artistically wrought church door, on the one hand, and an imaginative painting or piece of sculpture on the other. Both may represent the Ascension, but the one is an object of use, to be made use of by everybody, while the other may only be looked at and admired from a distance, as it were.

In the olden days, these people argue, music was very largely "applied" music; it was written for a definite purpose—for the town pipers, for the church choir, for weddings or pageants or funerals—with no thought of immortality, or "art for art's sake." Also, people had their own folksongs—work songs, dances and what not. Today, we have none of that; music has become purely "professional." It is too complicated, too highbrow, too technically difficult for the contemporary amateur to understand, let alone execute. At concerts and in the opera this amateur is passive, and frequently bored. Result: decadence of the concert, decay of popular interest as the breach between musician and layman becomes wider and wider. In the old days, when anything like this happened the people took refuge in their own songs, or, later on, in easy salon music; today they have fled to the phonograph and the radio, and to jazz.

We have got to recapture them, say the young musicians of Germany; we must write music for "them"—not only for the musicians. We must write music that they can sing and play; we must write music they can dance to, we must recapture them by taking them into the fold, take possession even of their jazz, their phonographs and their radios by writing special music for that—popular music not in the cheap sense, but in the sense of Haydn and Mozart when they wrote their suites and the Bachs when they sang their quodlibets.

It sounds plausible enough, and there seems to be plenty of enthusiasm behind it. One whole Baden-Baden festival consisted of Gebrauchsmusik of one kind or another; the latest number of *Die Musik* is entirely devoted to the subject; the "youth move-

ment" in German music, in which hundreds of thousands of children and young people are enlisted, and the German equivalent of what we call "community singing," are all linked up with the "applied" music idea. So are the latest stage successes in Germany (such as Weill's modernized *Beggar's Opera*) and German film music. The movement has vitality, because it seems to be a perfectly natural revolt against the cut-and-dried professionalism, the hopeless rut of modern professional concertizing, the stagnation which confronts every young musician at the outset of his career.

It is due, in a certain sense, to a realization that the public of today will never understand the music that is being written by the big men of today, unless some of the modernistic idiom trickles down to the popular strata of music and slowly infects popular taste with the virus of modernity. So long as "popular" music (good or bad) is written in the idiom of yesterday, "serious" music will be regarded as the idiom of tomorrow (or the madhouse); the estrangement between the serious and the popular musician has never been so pronounced. Insofar as it tries to bridge this dangerous gap, the new movement is all to the good. It is all to the good, too, in creating an honorable craftsmanship as the basis for the higher art; for every art should have its artisans, from whom its artists may spring; today we are too much in danger of building from the top.

But there is also a danger. The distinction between art and artistry, between "fine" and "applied" becomes dangerous the moment it becomes a qualitative rather than a generic one. Some of the world's greatest works of art were "applied" art. Bach's Passions, written "to order," as it were, are as far above the art-for-art's-sake oratorios of the nineteenth century as Ghiberti's bronze door to the Baptistry in Florence is above the New Testament scenes of Hoffmann or Holman Hunt. C. S.

## HART HOUSE QUARTET'S SCHUBERT COMMEMORATION

It was a good idea of the Hart House String Quartet to print in a neat and tasteful booklet the programs of its fifth season, commemorating the centenary of Schubert. The programs of the quartet and guest artists included the following Schubert works: Quartet in A major; Rondo for Cello, played by Hans Kindler; Quartet in G major, played by the Flonzaley Quartet; Quintet in C major for two violins, viola and two cellos; Quartet in A minor, and Quartet in D major. These works were given on the six programs of the past season, together with other compositions. There could scarcely be a better way of commemorating the work of any composer than by giving it, not all at once as has been done so often, but a little at a time as the Hart House Quartet did.

## RETURN DATES

It is a notable feature of the Schumann-Heink master classes this year, at the Kansas City-Horner Conservatory, that for almost every new student enrolled, one of last year's members has also enrolled. Nothing could more strongly indicate the success of last year's class.



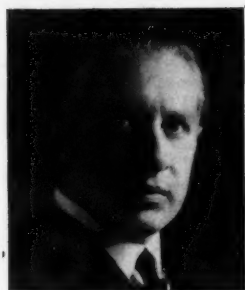
## THE NEW BEETHOVEN MONUMENT AT MOEDLING.

This highly original monument has been erected at Moedling, where Beethoven was fond of spending his summers. The inscription beneath the name is taken from one of Beethoven's notebooks of the year 1818. As will be seen, Beethoven has merely noted down his sentiments of the moment in detached phrases. There is no attempt to give anything more than a memento of the impressions which were made upon him by his surroundings, yet the lines express with extraordinary completeness a good deal of the Beethoven psychology:

"A house so small  
that there is scarcely room for one—  
A few days only in this God-given haven—  
Longing or desire—  
Release or fulfillment"

Beethoven's mentality was such that one feels that he was always in search of a haven or refuge from the annoyances of life; he was filled with those vague longings for which he here seeks relief, and with those passionate desires for which he asks fulfillment. His mental turmoil on the day in 1818 at Moedling when he wrote those few lines is clearly expressed, and it is certainly a fitting tribute to the man that this thought should be preserved in stone.





## PROGRAM BUILDING

By Percy Rector Stephens

Comparing singers of the past to the detriment of the present ones appeals to me as a very safe form of "indoor sport" for aged critics and commentators. How one can possibly carry a sense of sound over a period of thirty or forty years has always been a mystery to me. Another thing that these dear aged ones lose sight of is the fact that the nerve centers of years past register and reflect an entirely different "feel" than that indicated on the slightly bent spine of the present. Your "program builder" shows dangerous signs by his rapidly-whitening hair, and he trusts that some young budding soprano will shoot him before his anticipated beard has started on its journey toward the top-vest-button.

In this ingenious way I am leading you gently backwards, but with documentary evidence to substantiate my claims. Where are the "programs" of the past? What singer before the public today presents to us the programs of balance, interest and color that were given by such singers as Sembrich, Plunkett Greene, Dr. Ludwig Wullner, et al.? These people were not exhibitionists; they were serious artists. Songs chosen by them for programming were not merely for the purpose of applause—this applies also to Elena Gerhardt, Mme. Cohier of our day, and recently to Elisabeth Rethberg. There are other exceptions of course. Naturally I want to cite the rule, not the exception.

There were enough serious minded music lovers in days past, and we are led to believe that much progress has been made during the last decade, both in educational and cultural forms. Therefore there must have been an increase in the numbers of appreciative listeners of good music. Why, then, should we accept the ill arranged programs of cheap and uninteresting songs that are offered every day in our concert halls? I suppose the after-concert-encore-fund needs consideration, so I wish to make a suggestion to the present day singers that may prove of value. Why not have two programs, one for the musically appreciative, and a shorter one consisting of sentimental slush and stupid jokes set to music for adoring friends and morons?

There has been so much of mediocrity the past fortnight that I will use only a small amount of space for program examples. The first one is offered by Aeolian Waldon and embodies all of the elements that should be avoided in good programming. Miss Waldon's program is as follows:

- I.  
Aria—O, toi, qui prolonges mes jours, from Iphigénie en Tauride ..... Gluck
- II.  
When I Am Laid in Earth ..... Purcell  
O Sleep, Why Dost Thou Leave Me? ..... Händel
- III.  
Joy ..... Harvey Gaul  
Iris ..... Daniel Wolf  
Time of Parting ..... Henry Hadley  
Autumn (manuscript) ..... R. Huntington Terry  
A Child's Lullaby ..... Willard Sektberg  
I Love Life ..... Mana-Zucca
- IV.  
Aria—Dich, teure Halle, from Tannhäuser ..... Wagner
- V.  
Aria—Vissi d'arte, from Tosca ..... Puccini
- VI.  
Nebbit (Italian) ..... Respighi  
Stornello ((Italian) ..... Cimara  
Hymne au Soleil (French) ..... Georges  
Floods of Spring ..... Rachmaninoff

Christy Solari programs the following:

- I.  
(a) Aria from Favorita, Spirito Gentil ..... Donizetti  
(b) Aria from La Elisir d'Amore, Una furtiva lagrima ..... Donizetti  
(c) Serenata Barbiere di Seviglia ..... Rossini
- II.  
(a) Ständchen, Leise flehen meine Lieder ..... Schubert  
(b) Du bist wie eine Blume ..... Schumann  
(c) Traum durch die Dämmerung ..... R. Strauss
- III.  
(a) Lusinga ..... E. de Curtis  
(b) Serenata ..... Mascagni
- IV.  
(a) Aria from La Boheme, Che gelida manina ..... Puccini

- V.  
(a) Still I love you ..... Tosti  
(b) Si vous saviez ..... Tosti  
(c) Si tu le voulais ..... Tosti  
(d) Tristezza ..... Tosti

- VI.  
(a) Princessita ..... Lacalle  
(b) Granadina ..... Lacalle  
(c) Ay, Ay, Ay ..... Lacalle  
(d) Voce e notte ..... E. de Curtis  
(e) Se me sogno Napole ..... Tagliaferro

Such a program should call for some new invention in the form of quick changes of scenery and costume. It certainly has no place on the concert platform. I am interested to know how any one could pick three songs by three different composers of standing and fail to be impressed by the lack of contrasting color. The rest of the program, including songs by Tosti, Lacalle and Co. are only fit for vaudeville, cabaret and concerts in Haystack Manor.

Kempton Searle gives the following:

- I.  
a. If I were King of Ireland ..... Arr. by Wm. Arms Fisher  
b. A Ballynure Ballad ..... Arr. by Herbert Hughes  
c. The Lark in Clear Air ..... Arr. by Wm. Arms Fisher  
d. The Leprechaun ..... Arr. by Wm. Arms Fisher  
e. The Long Roll of the Ages ..... Arr. by Wm. Arms Fisher

- II.  
3. Psyché ..... E. Paladilhe  
b. Trois Jours de Vendange ..... Reynaldo Hahn  
c. Nicolette ..... Maurice Ravel  
d. Aria. Quand la Flamme de l'Amour ..... Georges Bizet  
La Jolie Fille de Perth

- III.  
a. Recit: By my command ..... Händel  
Aria: Where e'er you walk ..... Händel  
Semele (Arr. by Horace Hunt) ..... Samuel Arnold  
b. Flow Thou Regal Purple Stream ..... Samuel Arnold

- IV.  
a. Der Lindenbaum ..... Franz Schubert  
b. Der Jäger ..... Franz Schubert  
c. Der Leiermann ..... Franz Schubert  
d. Der Musensohn ..... Franz Schubert

- V.  
a. The Galliass ..... Norman Peterkin  
b. The Shepherdess ..... Dermot Macmurrough  
c. Old Mother Hubbard ..... Herbert Hughes  
d. Captain Stratton's Fanny ..... Deems Taylor

All are worthwhile songs on this program and with a rather novel arrangement. Instead of adhering to the heavy classic form in opening, Mr. Searle has elected to give a light and rather fanciful vein, then building through Paladilhe, Hahn, Ravel and Bizet to the fine, dignified aria of Händel in the third group—this relieved by the rollicking, jovial old English song, Flow Thou Regal Purple Stream. There is meat in the Schubert group without too much somberness. In the last group, I can heartily recommend The Galliass of Norman Peterkin. Macmurrough's The Shepherdess is a lovely, colorful bit for mezzo-voice. Herbert Hughes has given us a rather unusual and effective setting of an Old Mother Goose Rhyme. Several weeks ago John Charles Thomas sang this in inimitable style. Taylor's Captain Stratton's Fanny is well known and is always effective as an ender.

Next is a program of Kalire Dowsey Shoup, soprano, in which she offers us:

- I.  
a. Recit: E Susanna non vien! ..... Mozart  
Aria: Dove sono ..... Mozart  
Le Nozze di Figaro
- II.  
a. Pourquoi Rester Seulette? ..... Saint-Saëns  
b. Les Cigales ..... Chabrier  
c. Si Je Pouvais Mourir! ..... Barbirolli  
d. Prison ..... Fauré  
e. Guitares et Mandolines ..... Grovlez

- III.  
a. Lied der Braut No. 1, No. 2 ..... Schumann  
d. Volksliedchen ..... Schumann  
c. Verklärung ..... Schubert  
d. Gretchen am Spinnrade ..... Schubert  
e. Ungeduld ..... Schubert

- IV.  
a. The Dreamy Lake ..... Griffes  
b. Return of Spring ..... Wyman  
c. I Wonder ..... Fenner  
d. To a Young Gentleman ..... Carpenter  
e. Joy ..... Watts

a fairly well balanced program of the conventional type. All of these songs can be favorably recom-

mended except the very cheap Si Je pouvais Mourir! of Barbirolli. Schubert and Schumann are of the "best seller" type with the exception of Schubert's Verklärung, which cannot be found in the regular editions, but one that we would like to see programmed oftener. We would always like to have more of the Carpenter and Griffes songs. To a Young Gentleman, by Carpenter, is a delightful, colorful bit; the text being better known through Cyril Scott's setting of the same poem.

I cannot recommend the following program for average concert use, but what a marvellous satisfaction to the musically discriminating ones are these songs of Hugo Wolf:

- I.  
a. Sonne den Schlummerlosen ..... Lord Byron  
b. Das Ständchen ..... Eicheidoff  
c. Auf einer Wanderung ..... Mörike  
d. Und willst du deinen Liebsten sterben sehen  
From the Italian by Heyse

- II.  
a. Fussreise ..... Mörike  
b. Dereinst ..... From the Spanish by Heyse and Geibel  
c. Morgenthau ..... From an old Songbook  
d. Auf dem grünen Balcon ..... From the Spanish by Heyse and Geibel  
e. Im Frühling ..... Mörike

- III.  
a. Nun wandre, Maria ..... From the Spanish by Heyse and Geibel  
b. Die ihr schwebet ..... From the Spanish by Heyse and Geibel  
c. Wunden trägst du mein Geliebter ..... From the Spanish by Heyse and Geibel

- IV.  
a. Der Musikant ..... Eicheidoff  
b. Der Tambour ..... Mörike  
c. Das Köhlerweib ist trunken ..... Gottfried Keller

I was fortunate enough to be present when George Fergusson offered the above program at a private recital, and it will remain in my memory as a rare treat. What artist before the public today could musically and interpretatively negotiate the difficulties of these fifteen beautiful songs of Wolf as he did? This Scot is truly a master of German Lied.

I have been asked to recommend English songs, truly a Herculean task, but from time to time I will mention several not frequently programmed:

- Faery Song ..... Rutland Boughton  
(Stainer & Bell, London)
- My Lady Lo-Fu ..... Warren  
(Oliver Ditson, Boston)
- Fuchsia Tree ..... Roger Quilter  
(Winthrop Rogers, Ltd., London)
- The Room ..... Kenneth Smith  
(G. Schirmer, New York)
- There is no secret but love ..... Frank Patterson  
(C. C. Birchard, New York)
- Song for Lovers ..... Deems Taylor  
(J. Fischer & Bro., New York)
- The Curse ..... Eugene Goossens  
(J. & W. Chester, London)

A. L., Yonkers, N. Y.: May, the Maiden, by Carpenter, would be a good song for you to open your last group.

W. G. S., Buffalo, N. Y.: It would be quite appropriate to insert a group of Old English Songs after your Gluck aria. I would suggest that you do not use two songs in 6/8 time, following each other, and if you can avoid two songs consecutively in the same key, do so, by all means, as there must be contrast in key color as well as rhythm.

### THE POOR OLD FIDDLE!

In a recent issue of the Christian Science Monitor, Emile Vuillermoz writes an article entitled A Battle with the Violin, in which he most delightfully, charmingly and vigorously roasts Casella's new violin concerto and Josef Szigeti who introduced it to Paris; which roast is rendered more than harmless by the fact that Mr. Vuillermoz also simultaneously and at the same time roasts the violin. "We live," says he, "upon the flattering legend of the violin, 'king of instruments,' capable of doing everything and of obtaining the most elastic and varied effects of the whole orchestra. Is there any need to prove that this reputation is usurped? The flute, the harp and the celesta are more poetic, the clarinet is more volatile, the oboe and the cor anglais have more bite and more color, the horn more radiance, and the saxophone is more expressive. In jazz, where the wind instruments, freed from the ancient slavery, can at last talk freely, the violin has immediately been put in its highly honorable, but not predominant place."

The man who says the saxophone is more expressive than the violin need not be taken seriously. Mr. Vuillermoz, erudite critic that he is, is evidently trying to get a rise out of somebody. Well, he is not going to get a rise out of the MUSICAL COURIER, and we hope also that he will not get a rise out of either Casella, Szigeti, or—the violin.

### RAVINIA

On another page of this issue there appears an announcement of Ravinia issued through the office of its general director, Louis Eckstein. Looking over the personnel one sees names of singers and conductors noted the world over as leaders in the operatic world.

To the regular repertory will be added several novelties, assuring the patrons of Ravinia a most interesting season.

Ever since its inception as a first class opera house, under the direction of Louis Eckstein, it has been said yearly that the present Ravinia season should eclipse the previous one, but this means little. What is more important is that Mr. Eckstein is able to maintain the high standard on which he has placed Ravinia—a standard unsurpassed in the annals of opera during the summer months. America has been placarded with signs bearing the slogan "America First." Then why not add to that slogan "Ravinia First."

To state that Ravinia is unique would only be repeating what has been said so often. A theater situated in the woods adds charm to any opera, and when operas are presented as they are at Ravinia their attractiveness is unsurpassable. It has also been said that if Ravinia were situated in Europe musicians and laymen would flock to that summer metropolis in operatic ventures. Yet, even though Ravinia is located in the good old U. S. A. many musicians and opera-goers from far distant parts of the country annually visit Ravinia, and they are well repaid, as the singers, generally speaking, are heard at their best in the opera house in the woods.

Surroundings such as the artists encounter at Ravinia make them feel happy; their singing has the note of joy and, as Louis Eckstein often states, the Ravinia artists are one big family of which he is the father. No petty jealousies arising among the principals, the minds of the singers are free from a display of the so-called artistic temperament which always reacts poorly on the voice. Everything at Ravinia runs smoothly, and to this must be attributed a great part in the success of the enterprise.

To speak of Ravinia without having Louis Eckstein in mind is like contemplating the beautiful universe without being conscious of the existence of its creator. Ravinia is Eckstein's creation, and its extraordinary success is due to his energy, wisdom, foresight, conservatism and, above all, to the fatherly affection that he lavishes on his unique enterprise.

### SPARE THE CLASSICS

Now that the talkie, or rather the sound-film has—for good or evil—come to stay, the question of cinema music once more becomes acute. Perhaps one should be grateful for the new holocaust that is going to sweep the cheap local orchestra and the wobble-organ away; but what are we going to have in their place? In Germany they are experimenting with special cinema music, on the presumption that music specially composed for each film and specially adapted to sound-film reproduction is the one alternative. While this would be an excellent means of keeping young composers from starving (and incidentally from writing real music), it is probably not going to appeal to movie producers as the best way of keeping expenses down and profits up. What they will most likely do is to help themselves to the so-called musical "classics," cut them up and "match" them to the action of the film. The real classics, in the narrower sense, will as a matter of fact escape this fate more often than the works of the romantic period, and especially those known as program music. Perhaps this is as well, for most program music, as music, has already worn decidedly thin. Its adaptation as movie-noise may prolong its life another decade or two. The suggestion published in a London paper to compile a guide to all program music and index it according to "subject matter" is not a bad one, but that has probably all been done by the American movie conductors before this. If only the real classics—the world's real masterpieces—could be kept out of such a guide by law!

### DAYTON CHOIR WINS ENGLAND'S APPROVAL

It appears that the Dayton Choir is having its expected success in Europe. Its first appearance in England has already been reported in an earlier issue of the MUSICAL COURIER, and some of the press reports which have now been received show that the critical fraternity, as well as the public, has been charmed by the art of these American singers. Probably the most severe test that the choir will have to meet is that of singing in England, where there is so much work of a similar sort being done. That England has placed upon the choir's renditions the

stamp of its approval is not surprising, but is comforting, for though we in America may know that a thing is superlatively good, that is not the same thing as saying that others will agree with us.

## Musical Courier Forum

An Answer to Mr. Gunn  
PERU STATE TEACHERS COLLEGE  
PERU, NEB.

To The Musical Courier:

I am interested in Mr. Gunn's article in a recent issue of the COURIER titled Mechanizing the Arts.

Now I am a graduate of the Chicago Musical College which is located just around the corner from Mr. Gunn's school and also I hold a Bachelor of Music degree from Mr. Gunn's institution. I am hardly old enough to stand up in a meeting and tell such a recognized artist, critic, and pedagogue as Mr. Gunn to sit down and that he is all wrong, but I do believe that his mature appreciation and superior intellect and knowledge of music have led his pen to write several things which are not entirely correct (if a student may be permitted to speak thusly of his master).

In his first paragraph Mr. Gunn states: "The New York Symphony Orchestra . . . can satisfy the appetite of thousands for all the good music they can appreciate and more" (by means of the radio). What greater godsend could come to people on earth?

If Mr. Gunn were other than a big city man and were familiar with the conditions in thousands upon thousands of communities away from the music centers where millions are starving for just what he would deprive them of by doing away with the broadcasting of the best music, I feel certain that he would hesitate before he signed the document that effected the exile.

It is generally known by music teachers in colleges and high schools away from the music centers that the prevailing sentiment of the masses concerning the classic music literature is, that it is exceedingly difficult and far beyond the capacity of their uneducated minds. Just that is the greatest battle we, who teach music in colleges away from large music centers, have to wage, trying to show those who finally do screw up their courage to attempt the study of this unapproachable subject of music, that worth while music is not difficult to understand and appreciate, but in most cases is far more simple and lends itself much more readily to amateur study and performance than does the commonly termed low grade music.

Mr. Gunn must remember that he gives much money each year to the government for the delivery of his catalogue to prospective students. Where? In the large cities? No, out in the small towns in the by-ways and hedges, if you please, whence comes the bulk of his patronage. Why, may I ask, is he receiving much greater response from this sort of advertising than in the past (he must be or his school could not have experienced its remarkable growth in the past decade)? Because the radio and the phonograph have brought the best music into the homes of countless millions, and has aided us music teachers to interest talented people in good music and dispel the feeling that only the rich deserve the best. Where a student used to approach his music study with utter lack of acquaintanceship with classical literature, he now comes to his lessons humming or whistling bits of opera, oratorio, and song classics which he has heard on the radio.

The chain broadcasts of the New York and Chicago symphony orchestras, the Navy and Army bands, and the presentation of the world's famous artists singing and playing the best in music is doing more to stimulate interest in music study and to create a desire in the hearts of the potential music students to go to the large music centers and learn more of the art, than all the catalogues and literature Mr. Gunn or any other music school could mail in a million years.

Radio and phonographs may "smell of the can" to a professional, but to the hungry soul of the ruralist it is truly inspirational. Colleges, high schools, and grade schools throughout this land of ours are buying radios, so that even the most remote cabin school in the mountains may have access to the best in music, and who knows but there may be a potential Schipa or Kreisler idling in the darkness of ignorance, and awakening to the urge within his soul for a bigger, fuller, and richer understanding of the classics.

There is so much poor and incorrectly interpreted music heard in the "hinderlands" that public taste is unseasoned and easily satisfied. Thanks to the "canned music makers" which Mr. Gunn would exile, the public is now demanding (and what is more, receiving) much better music, simply because they have had their ears tuned to a new and more arresting kind of music. Thus, when a music school in the city sends a prospectus to the student in the village, it meets with an intelligent response.

I have, in the past three weeks, placed two of my advanced students in Chautauqua companies and they got good bookings for a gratifying period of time. I do not think that Chautauqua is going out. It has had a terrible blow dealt to it. We patrons of the small towns told Chautauqua managers that until they could bring in programs at least as good as our local high schools and colleges were presenting, they could stay out. For years the managers tried to combat this growth of public appreciation and as a result took it on the chin good and hard.

In the summer of 1927 I traveled over a circuit of 88 towns; of these, 84 were rebooked for the next summer before the last day's program was over, and our enterprising superintendents got out and booked 32 new towns, giving us a record of 128% rebookings. This company in 1923 had one circuit of about 50 towns, in 1928 they had 6 circuits of about 70 towns each, and they were not bought up from defunct managers, but sold on the merits of the programs presented.

As for the thousands of jobless actors and musicians, I admit it is just too bad, but I believe that the day of genius starving in the garret is past. Seldom, if ever, is a first rate musician or actor out of work for any length of time. There are of course always lots of people out of work, but not always the same ones. The cause of most of the unemployment is that our schools of music are not honest and frank enough to tell a lot of the would be Kreislers, Carusos, and Galli-Curcis to go back to their homes and save themselves a lot of misery and heartache later on; for I still

believe there are plenty of good seats on the main floor for those who can deliver the goods and are willing to pay the price.

I was born and raised in Chicago and received all my musical education there, and I can see Mr. Gunn's viewpoint. However, for the past 5 years I have been working in communities distant from the large city and the above comments are based upon my short but awakened experiences.

By the way, I hope to get my master's degree from Mr. Gunn's school so I aim this rebuttal at his article and not at him. Yours for more and better programs via the radio.

G. H. STECK,  
Department of Music (Voice).

### Krueger Conducts L. A. Philharmonic

The latest concerts of the Philharmonic Orchestra of Los Angeles have been conducted by Karl Krueger of the Seattle Symphony Orchestra. He was engaged for a three weeks' season, and has endeared himself to Los Angeles concert-goers during that time. His farewell appearance was on April 22. Following Mr. Krueger's season, Alfred Hertz takes the chair as has already been announced. Mr. Schneevogt, before his departure from Los Angeles, announced that, owing to the necessity of his being in Europe on May 1, it was impossible for him to close the season. In his official farewell he says:

"I regret that it is not possible for me to bid farewell to all of the many people who have made me feel their friendship and kindness in the past two years, and Mrs. Schneevogt and I will always look back with pleasure to our two beautiful years in America, and we wish to extend our best wishes to the people of Southern California for the development of musical life in the southland."

### Music at the White House

Henry Junge of Steinway & Sons, who has been intrusted by Mrs. Hoover with arrangement of the White House musical functions, furnishes the following particulars of the first musical matinee of the Hoover régime on April 19, 1929, at the White House: "The artist was Lawrence Tibbett, baritone, of the Metropolitan Opera, accompanied by Stewart Wille. About two hundred guests were invited, among whom were members of the diplomatic corps and official circle and their wives, as well as personal friends of Mrs. Hoover. Prior to the musicale the members of the Metropolitan Opera Company were luncheon guests of the President and Mrs. Hoover at the White House."

## Obituary

ANDRÉ SPOOR

(Free translation of an article which appeared in the leading newspaper in The Hague, *Het Vaderland*, March 30, 1929)

Music life in Holland in particular and the world in general has suffered a loss in the death of André Spoor, violinist, conductor and pedagogue.

Just when there was to be a vacation for The Hague Conservatory, he was stricken with a heart attack of which he never recovered. The loss was considerable for all who knew him, but most of all for his young wife who has the satisfaction of having brought peace and harmony into his last few remaining years.

André Spoor was an artist of the old school. As a youngster six years old he took lessons in violin from J. Tak, and after a few years continued his studies at the Paris Conservatoire, where he was noted for his beautiful tone and marvelous technic. At the end of his studies there he was decorated with the order of "officier de l'Académie Française." Upon his return to his homeland he was further honored with the cross of the order of "Orange Nassau" by the Queen of Holland. His playing was of exceptionally gifted virtuosity.

After appearing on the concert stage for a few years he settled down in Amsterdam where he held the position as first concertmaster and second conductor of the Concertgebouw Orchestra. His knowledge of orchestra repertory was seldom equalled by anyone. Trained as he was, he was at home in orchestras of the highest quality. As conductor of The Hague popular concerts he always had the satisfaction of an enthusiastic and grateful audience. At various times he held positions as concertmaster and conductor of orchestra in Holland, Finland, Russia and Germany, as well as in France. The last few years of his life were devoted to instruction of violin, orchestration and quartet and trio work. He was a beloved pedagogue at the conservatory in The Hague, and was respected by fellow professors as well as pupils.

He was sometimes a very sharp critic, but none ever left him without taking some good advice along. Life was not always a path of roses, but he at last got his well earned rest. We have lost a great artist, a true friend, an honest man!

DR. ADOLF WEISSMANN

Dr. Adolf Weissmann, of Berlin, one of the leading music critics of Germany, died suddenly in Saidia, Syria, on April 25. Dr. Weissmann had lectured at the Hebrew University of Jerusalem the preceding Sunday. The deceased was born in 1875 and received his education and early musical training in Kattowitz and Berlin. Later he pursued his studies at Breslau, Florence and Bern. He held the post of music critic on the Berliner Tageblatt, Roland von Berlin and Montagszeitung successively, and was the author of works on Chopin and Bizet, Berlin as a musical center and Problems of Modern Music. To Dr. Weissmann was accorded the distinction of having the "discoverer" of Stravinsky.

AUSTIN McLEOD BURKE

Austin McLeod Burke, organist of St. Peter's Church, New Brighton, S. I., died April 29, of pneumonia, after a two days' illness. He was a son of John T. Burke, former night managing editor of the New York Herald, and was born at New Brighton twenty-nine years ago, and was educated at St. Joseph's Academy and Seton Hall College. He served in the U. S. Navy during the World War, after which he devoted himself to a musical career.



**Grace Cornell to Spend Summer in Germany**

Grace Cornell, having completed her first American season, was scheduled to sail from Montreal on May 3 to spend the summer in further work and study in Dresden and Berlin, returning to this country the latter part of September.



GRACE CORNELL

Before she made her debut in Europe, eighteen months ago, Miss Cornell had studied the Russian school of dancing through Mme. Nesterovsky of the Imperial Ballet of Petrograd; the technique of the plastic school through Jacques Dalcroze and his school of eurhythmics in Switzerland and that of the Italian school through the late Maestro Cecchetti of La Scala in Milan.

This summer Miss Cornell will add to her equipment the virility of the German school, as exemplified by Mary Wigman and Rudolph Van Taban.

During her summer abroad, Miss Cornell also will create many new and interesting dances, which she will present next season, under Julia Chandler's direction, in a joint program with Frank Parker in his Chanson Mimées. Following a New York appearance in October, they will give performances in Boston, Philadelphia, Baltimore, Washington and other large cities.

**Spartanburg's Music Festival**

The Spartanburg Music Festival will be held in the Converse College Auditorium, at Spartanburg, S. C., May 14 and 15. Four concerts will be given and nine artists have been engaged for the event: Gina Pinnera, soprano; and Frederick Jagel, tenor; Dorothea Flexer, contralto; Louise Lerch, soprano; Frederic Baer, baritone; Allan Jones, tenor; Georges Barrere and his symphony orchestra; and Master Edward Murch, twelve years of age. The first concert, on the afternoon of May 14, will be devoted to the children. The Children's Festival Chorus, with five hundred members from the Spartanburg public schools, and Edward Murch, boy soprano, will be the features. That evening a choral-opera concert will be given. The Converse College Choral Society of two hundred and forty voices, Ward-Stephens, guest conductor, and the Barrere Festival Symphony Orchestra, Georges Barrere, conductor, Louise Lerch, Dorothea Flexer, Allan Jones and Frederic Baer will participate. Mendelssohn's Walpurgis Night and Cavalleria Rusticana are the evening features. The third concert, the afternoon of May 15, will be devoted to the symphony, and Allan Jones will be the soloist. That evening will be Artists' Night, when Gina Pinnera and Frederick Jagel will be featured.

**Roszi Varady Entertains**

On April 5, at the Park Central, Roszi Varady, Hungarian cellist, entertained a large audience. Mrs. John Henry Hammond gave a recital which was devoted to poetry and was enthusiastically received by her listeners. Among those present were Mrs. Charles De Lanier, Mrs. George Vincent, Mrs. Henry Haskell, Mrs. William Hodge, Mrs. Paul De Cravath, Mrs. Freemont Smith, Theodore Dricer, Emil Lengyel, Jean Jaques Marquis, Mischa Levitzki, Donald Freeman, Clemens Krauss, and many other prominent guests.

On April 7, Miss Varady gave a program of cello music at the Panhellenic Club, the proceeds of which were for the benefit of the Houghton School. On April 16 she appeared as soloist at the Rubinstein Club's farewell concert of the season, this occasion marking the final concert at this famous hostelry before it is torn down.

**Gladys Burns Active**

Gladys Burns, soprano, whose splendid success at her New York recital on March 19, at Chalif Hall, aroused considerable attention in musical circles, has had numerous

appearances here and abroad the last few years since she started her professional career. She has made several recital tours in this country and in Europe, including London, Paris, Antwerp, etc. Her last European trip was in summer of 1928. During one of her trips abroad she sang for the late Queen of Spain, who praised her greatly for her poise, charm and artistry. A very successful future has been predicted for this gifted and finely equipped young artist, whose every performance adds to her prestige.

On April 2, Miss Burns sang at a musicale-tea, given at the home of Mrs. Edward Foot Dwight, a distinguished audience being present. On April 9 she appeared at the annual tea of the Baptist House for the Aged in Newark, N. J.

**A New Work on Piano "Technic"**

An Estimate of Russell Blake Howe's "Technique"

That perfection of execution is the main basis of pianistic expression, is the idea underlying this new work by Mr. Howe. When I saw the exercises for the first time, I was surprised by their conciseness, but when I was given to understand that this set of mechanical exercises covered every possible fingering over every possible interval, and every possible hand position in all keys, rhythms and expressions, I was much like the old Connecticut art critic who, upon seeing a painting of Rembrandt's, exclaimed,

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"but my eyes don't believe what I see!" I was frankly amazed.

It took Mr. Howe four years to develop a system whereby, with a few minutes' practice, the pianist and the organist can acquire absolute relaxation of the hands, covering the greatest amount of exercise within the shortest possible amount of time.

That the student and the concert pianist will welcome this latest edition (published by Edward Morris) is unquestionable; for when one considers the approving comments of such renowned musicians as Carl Friedberg, Frank Sheridan, Jesse Crawford, G. William Volkel, T. Terius Noble, J. C. Ungerer and Harry N. Gilbert, one can only come to the conclusion that a master of pianoforte has appeared upon the horizon. To these musicians "there has never been a more remarkable set of exercises"; "there are no exercises before the public which cover so completely the essential part of mechanical work"; "they are far in advance of anything hitherto known"; "it will prove an admirable agent in promoting finger and hand suppleness"; "they will go far towards eliminating considerable labor in a way that does not give returns."

Mr. Howe said in a recent interview: "I believe they will save time. Isidore Philipp once told me that the technical foundation of the American student was neglected to a great extent, and added that it took a great deal of time to cover a volume of work necessary to acquire an adequate technic. With this in mind I worked out a theory which

would lead to the shortest and quickest means of securing this technical requirement."

The work is dedicated to Isidor Philipp and Carl Friedberg, in recognition of their remarkable depth and thoroughness in regard to the equipment of the modern pianist. In endorsing Mr. Howe's Technique, Carl Friedberg wrote,

"There is to my mind no set of exercises before the public which covers so completely the essential part of mechanical work—every process here too is taken to relax arm, hand and fingers."

I wish to congratulate Mr. Russell Blake Howe on his invention and especially on the fact that he has taken a fine Shakespearean slogan as his basis—"Brevity is the soul of wit."

For myself, I would advise those who are sincerely desirous of building a foundation for their art to secure this ingenious work and take note of the remarkable progress it will insure. A. G.

**Arthur Warwick Entertains**

On April 6, at the New York studio of Arthur Warwick in Steinway Hall, a delightful hour of music was presented before an enthusiastic audience. Two of Mr. Warwick's advanced piano pupils, Louise Scribner and Elizabeth Rich,



ARTHUR WARWICK

contributed several compositions with skill and intelligence, displaying to advantage the excellent guidance they have received from this conscientious teacher. At the conclusion, a social hour followed and refreshments were served.

Mr. Warwick is also head of the piano department at the Horace Mann School for boys.

**Cecilia Hansen Active Abroad**

Word comes from abroad to the effect that Cecilia Hansen has appeared in London with orchestra; Scandinavia, Holland, with orchestra, under the direction of Mengelberg, and also in recital; and in Germany. Following engagements in Budapest, the violinist will proceed to Italy and Monte Carlo, where she will be heard as soloist with orchestra.

**Sittig Trio Program, May 6**

As already announced, the Sittig Trio is to give an intimate recital at Steinway Hall on Monday afternoon, May 6. The trio will play Dvorak's Dumky trio, op. 90; Mozart's trio in B flat major, No. 6; and Margaret Sittig and Frederick V. Sittig will play Handel's violin and piano sonata in D major.

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## Music Notes From Coast to Coast

**Bangor, Me.** At the closing concert of the Bangor Symphony Orchestra series, a composition in manuscript by Paul Leonard, a wind instrument teacher of this city, was featured. The title is *The Angelus*, and it is of Gregorian character, composed of two melodic motifs. The bell strokes were represented successively by strings, brass and chimes, with interludes and closing measures reflecting the meditation of the worshippers. L. N. F.

**Birmingham, Ala.** The Birmingham Music Study Club presented the English Singers in a charming concert at Phillips Auditorium, as the closing offering of the artist series. A large audience accorded them generous applause.

Beatrice Tate Wright gave an organ recital at the Sixth Avenue Presbyterian Church, assisted by a quartet composed of Mrs. Walter Heasty, soprano; Mrs. P. E. Davidson, contralto; W. R. Scholl, tenor, and Walter Heasty, baritone.

Elizabeth Jordan Brower, coloratura soprano, and Frederick Gunster, tenor, both of whom Birmingham is proud to claim, were presented in joint recital at the Duval studios, in New York, and Birmingham friends sent many messages of congratulation.

Alfred Lowe, violinist, pupil of Jean ten Have, member of the artist faculty of the Cincinnati Conservatory of Music, located in Birmingham recently, and is teaching a large class of violin pupils. Mr. Lowe appeared on a program presented by the Music Study Club, playing the Prize Song from Wagner's *Meistersinger*, with Lowela Hanlin as accompanist.

Milton Smith, tenor, pupil of Alice Graham, won a scholarship in voice at the Cincinnati Conservatory of Music, and left immediately for Cincinnati to begin his studies under the well known voice teacher, John A. Hoffman.

Alice Graham's pupils gave a recital in the Music Room of the Public Library.

Lowela Hanlin presented pupils in a piano recital. The Birmingham Conservatory offered Maufflet Sudduth, Grace Norris, and Reba Tolhurst, all members of the faculty, in a series of piano recitals.

Sara Mallam's pupils were heard in a vocal recital. Abigail Crawford Studio pupils appeared in recital at the studios. Pupils of Miss Crawford, Ruth Garrett, and Helen Cullens were heard.

The choir of the Church of the Advent presented the Leiten cantata, *From Olivet to Calvary*, by Maunder, under the direction of Herbert Grieb, organist and choir director.

The Birmingham Music Teachers' Association gave a program of ensemble music in the art gallery of the Public Library. Georges Ryken, violinist, directed the program. Those taking part were Georges Ryken, who played the Ravel sonata for piano and violin, with Lowela Hanlin at the piano; Ruth Garrett, pianist; Helen Cullens, viola; Martin Kaufman, cellist; Lowela Hanlin and Abigail Crawford, pianists.

The Shakespeare Club used for a topic, Shakespeare and Music. Mrs. E. L. Carter gave an illuminating paper on the great bard's reaction to music, and used quotations from his various plays on the subject. In illustration of her remarks suitable music was performed. Alice Graham and Mamie Rencher Dudley played the Mendelssohn Overture to the *Midsummer Night's Dream*; Ethelyn Hayes Randall, soprano, and Mrs. P. E. Davidson, contralto, sang early English songs, Ophelia's songs, and others of the Shakespearean era. The entire program was charmingly given. A. G.

**Buffalo, N. Y.** The last orchestral concert of the season under the auspices of the Buffalo Musical Foundation, Inc. (Alfred H. Schoellkopf, president and Marian De Forest, manager) was given in Elmwood Music hall by the Detroit Symphony Orchestra. Victor Kolar, acting conductor, chose a program of novelties with the exception of the Marriage of Figaro overture (Mozart). Strauss' *Symphonia Domestica* and Carpenter's *Skyscrapers* were given effective presentations, and generous applause was bestowed upon conductor and his men. The young people's concert in the afternoon brought forth a large audience of school children, Edith Rhett's explanatory remarks and the orchestral selections being enjoyed.

The last of the artist series of the Buffalo Foundation was given by Arthur Honegger, Andree Vaurabourg and Berty Jenny, compositions of Honegger alone being presented; the participants were heartily applauded and encores granted.

The churches presented beautiful music during the Easter season. At St. John's Episcopal Church, where Robert Hufstader is organist and choir master, the chorus of forty voices with solo quartet gave an all-Bach program, with Margaret Adsit Barrell, guest contralto; Squire George Haskin of Rochester, guest accompanist, and Bradley Yaw, baritone. The offertory anthem, *Fling Wide the Gates*, from Stainer's *Crucifixion*, with tenor solo by Henry Becker, was an outstanding feature, also the Festival Prelude for organ Choral Improvisation by Karl-Ewert, at the vesper service.

At the First Presbyterian Church's vesper service, Matthew's cantata, *The Paschal Victor*, was excellently presented by the solo quartet and chorus under the direction of Clara Foss Wallace, organist and director, Florence Ralston and Kenneth Hines' beautiful voices being heard in solos.

Prospect Ave. Baptist Church, with organist Bessie Pratt Fountain, Robert Fountain, baritone-director, a chorus of fifty voices and solo quartet, had a special musical evening service of intrinsic worth.

At the Church of the Redeemer, at which R. Leon Trick is organist and director, Louise Sleep, soprano, and Emily Leinner, contralto, sang a beautiful duet by Coombs, also solos at one of the recent services.

Central Church of Christ, Mrs. George Bagnall, organist; Central Park Baptist Church, with George Bagnall organist and director; Plymouth Methodist Church, Frank Watkins, director and tenor soloist; Covenant Presbyterian, with Gertrude MacTaggart, organist-director; Richmond Ave. Church of Christ (Disciples), Mrs. William Jacobs, organist; Kenmore Methodist, Helen Maxwell, organist-director; First Mary Baker Eddy Church of Christ Scientist, with Mrs. M. P. Hatch organist-director and a quartet comprising

(Continued on page 45)

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## Coast to Coast Music Notes From

(Continued from page 44)

Bertha Drescher Allard, Laura MacCubbin, Hugh McRae and Henry Potter, presented a program of much merit.

Pilgrim Evangelical Lutheran services were given, as usual, on an elaborate scale, chorus, soloists, male quartet, violins, all under the guidance of Emil Keuchen, organist and director.

Stainer's Crucifixion was given an admirable presentation by the choir of Central Presbyterian Church under the directorship of George Fisher, organist. The chorus displayed excellent training, especially in the unaccompanied numbers, the appealing tenor voice and artistry of Theodore Holmlund and Warren Hardy's rich bass in the solo parts combined to make the entire work of much musical value.

The First Pilgrim Congregational Church Quartet sang the cantata, The New Life, by James H. Rogers, under the direction of Harry Whiting, organist and director, and also a composition by Arnold Cornelissen.

Holy Trinity Lutheran Choir, under the capable leadership of Lester Cherry, organist, gave a special program with Mildred Laube, harpist, assisting.

St. Paul's Episcopal Cathedral is well known as presenting music of the highest type, the organist and choir master, Dewitt C. Garretson, frequently giving the public the pleasure of listening to the oratorios, cantatas, etc. A recent program of music by Hadley, Willan, Mann, Dickinson and Bach was sung by the large vested choir of mixed voices.

The new organ at the Central Park Baptist Church was dedicated recently, special music for the occasion, under the direction of George Bagwall, organist and choir director, being sung by the choir comprising Mrs. John F. Bechert, soprano; Ada MacClean, contralto; Earl Besecker, tenor, and William Miles Thomas, bass.

Mrs. Archibald Hazzard presented to Trinity Episcopal Church, as a memorial, a new organ unit which was dedicated by Bishop Ferris. Appropriate music was sung by the vested choir.

The Buffalo Symphony Orchestra and the Pro-Arte Choir, both under the leadership of Arnold Cornelissen, combined at the last concert of the season, in giving Verdi's Manzoni Requiem with earnest effect and evidencing serious preparation. The soloists—Dorothy Hobbie Coats, Aurelia Gerstman, William Miles Thomas and Sydney Carlson—sang their solo parts with excellent interpretation and deserved the large share of applause accorded them, the admirable musicianship and beautiful voice of Mrs. Coats being an outstanding feature of the performance. The orchestra played a Mozart-Tschaikovsky suite, in which the violin obbligato passages were interpreted by Jan P. Wolanek with pleasing effect.

Ada Stettenbenz, pianist-teacher, has given several radio programs with the assistance of some of her pupils, also an informal students' recital in which the participants were Mrs. James Disher, Helen Taylor, Sara Shimmel, Eleanor Krieger, Beatrice Corry and Betty Rosenblatt.

Mrs. A. H. Schoelkopf has been elected chairman of the music division of the National Federation of Settlements. Through her generosity the First Settlement Music School now has its own building, after carrying on its work in Welcome Hall for thirteen years with the assistance of the Chromatic Club. There are also excellent music departments in connection with Neighborhood House under the direction of Margaret Jane Ferguson and in Memorial Chapel under Clara Schwab. These schools have formed an Association under the National Federation of Settlements and are highly successful and worthy enterprises.

At a recent University of Buffalo convocation of faculty and students an admirable one hour program of music was furnished by Florence Kallston, soprano; Kenneth Hines, tenor; Clara F. Wallace, accompanist. The large audience highly enjoyed the excellent recital. Chancellor Capens' happy remarks added to the pleasure of the occasion.

Emily Louise Hallock, coloratura soprano, who has studied in New York with Walter Kiesewetter and is a graduate of the Cincinnati Conservatory, is a recent acquisition to Buffalo music circles. She is in charge of the vocal department of the Wolanek Conservatory of Music, of which Kurt Paur is head of the piano classes.

Dorothy Hobbie Coats, contralto; Warren Hardy, baritone, and Frances Engle Messersmith, gave a recital in the music salon of the Roycroft Inn before an enthusiastic audience. Mrs. Coats also sang for the Ad Club luncheon given in honor of Amelia Earhart, aviatrix, and was the outstanding star in the performance of Verdi's Requiem given in the Consistory.

The series of five Monday morning musicales, which Mary Ward Prentiss, contralto, and Eva Rautenberg, pianist, have been giving in the Colonial ballroom of the Twentieth Century Club, came to a close with a program of English and American music and was highly enjoyed by a representative audience. The entire series has been of much intrinsic value. Mary Larned's manuscript composition, Silver, met with hearty applause, as well as Waiting, by Mrs. Prentiss' sister, Mrs. Freeman.

The last Chromatic Club program for the season was offered by some of the student members, all of whom displayed talent and excellent training. The list comprised Frances Gordon (Lynch pupil), Lillian Dekdebrun (Spire pupil), Catherine Stretch and Lucille Pascal (Sleep pupils), Irene Weisser, Hilda Hanenstein (Stark pupils), Margaret Willis and Priscilla Bernhard (Schlenker pupils), Mildred Teach (Boyle pupils), and the only violin member, Ralph Weegar, pupil of Helen Durrett. Ethyl McMullen, Esther Erftenbeck and Robert Hufstader furnished accompaniments. The Chromatic Club officers elected for next season are Mrs. Howard House, president; Mrs. Charles Penney, first vice president; Mrs. Lester Cherry, second vice president; Mrs. Nathaniel Norton, secretary; Larimia Hawley, treasurer, and Mrs. Walter Hawks, assistant secretary and treasurer. The newly elected directors are Mrs. Lester Cherry, Mrs. J. H. Hackenheimer, Mrs. Eugene Georges and Beatrice Turner.

L. H. M.

**Cleveland, O.** The Fortnightly Musical Club presented as guest artist Erwin F. Goetsch, cellist, who played Cui's Orientale and the Pepper Hungarian Rhapsody.

(Continued on page 46)

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## Music Notes From Coast to Coast

(Continued from page 45)

op. 68. The Fortnightly Chorus, under Zoe Long Fouts, sang Slumber Songs of the Madonna by May A. Strong, with Mrs. A. Ray Lawrence taking the soprano solo, Mr. Goetsch furnishing a cello obligato and Robert Wallace playing the violin obligato. Florence White Conkey, pianist, and Christine Ross Michel, soprano, each performed a group. The Cleveland Ladies' Chorus made its first appearance in concert at the Women's City Club. The chorus was organized a short time ago and is led by William A. Hughes, who has conducted many fine choruses in and about the city. In addition to the new chorus, there were groups by the Cleveland String Quartet, composed of Messrs. Fuchs, Ringwall, Cooley and De Gomez, all of them members of the Cleveland Orchestra.

The Notre Dame Glee Club gave its first public concert in the city, under the auspices of Notre Dame College of Cleveland and the Cleveland alumni of Notre Dame. Joseph J. Casasanta conducted the chorus, which sang a nicely variegated program, and Thelma Kiener, Cleveland soprano, sang several solos.

**Gorham, Me.** At the last meeting of the Annie Louise Cary Club, a lecture recital was given by Alfred Gwynne Morang of Boston and Portland. Parallels were drawn from modern art, modern literature, and modern music, illustrated by original paintings and drawings.

L. N. F.

**Grand Rapids, Mich.** The first of the Lenten Morning Musicales was given by Frederick W. Jencks, baritone, of Detroit, with Mrs. Gerald Williams at the piano. Mr. Jencks has a fine voice which he uses with taste and artistry.

The Schubert Club, a chorus of sixty male voices conducted by David Mattern, gave its annual concert in the First M. E. Church. The chorus sang, with spirit and musical understanding, MacDowell's Hymn of the Pilgrims, Gernsheim's Salamis, Brewer's Break, Break, Break, H. O. Osgood's Hail and Farewell, Rachmaninoff's Glorious Forever, and a group of English and Scotch folksongs. The soloists were Kenyon Congdon of Detroit, who pleased the audience with his resonant baritone voice and his faultless diction, and Hans Pick, cellist, now of the University School of Music at Ann Arbor, who displayed his artistic finish and musicianship in two beautifully played groups. Both responded to numerous encores. Harold Tower was the accompanist for the chorus, and Helen Baker Rowe for the soloists.

The Mary Free Bed Guild gave a Valentine Musicales at the residence of Mrs. Paul Jones. The program was offered by a newly organized trio composed of Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, mezzo-contralto, and Mrs. Henry J. Dotterweich, contralto, with Mrs. Gerald Williams, accompanist; and by the St. Cecilia String Quartet.

A sonata recital was presented before the Teachers' Club, by Karl Wecker, violinist; and Helen Baker Rowe, pianist. The Handel No. 6, the Grieg G minor, and the Cesar Franck were the sonatas presented. Mrs. Myrtle Koon Cherryman assisted with readings.

A concert sponsored by the City Federation of Women's Clubs was held in Central High School auditorium by the Symphonia Society, an orchestra recruited under the general direction of David Mattern from the best players in Junior College Orchestra and all the high school orchestras in the city. They were assisted by Union High School's mixed chorus under Florence Best, and by Tudor Lanius, professor of English at Junior College, who played the Allegro giocoso for piano, by Mendelssohn, accompanied by the orchestra. M. Petrilli was the conductor, and he was assisted by several students in the class of conducting. The concert was for the benefit of the Public School Music Education Fund, for the purchase of grade school instruments, and for scholarships for young musicians for the National Music Camp at Interlochen, Mich.

A Midwinter Music Festival was given by the glee clubs, orchestra, and string quartet of Union High School, the vocal work being under the direction of Florence Best and Lois Richards, and the instrumental under Theodore Fryogle.

Mrs. Williams H. Loomis gave a lecture on The Orchestra, Instruments, Color, and Arrangement, at the Women's City Club, which will be followed by several others on musical topics. Mrs. Loomis also spoke before the Evening Club, a branch of the Ladies' Literary Club, her subject being Russian Music.

The February monthly musicale at the Women's City Club was given by Mrs. E. A. Prange, soprano; Mrs. Henry J. Dotterweich, contralto, and Mrs. Merritt A. Vining, pianist. The first appearance of the mixed chorus directed by Harold Tower, took place at St. Mark's Pro-Cathedral. Alida Vanden Berge, contralto, was the soloist. The following week Mendelssohn's Hymn of Praise was sung, with Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Andrew Sessink, tenor, and Abram Hazenberg, bass. On March 3 Gaul's Holy City was given, with Mrs. Michaelson, Mrs. Kathryn Strong Gutekunst and Mrs. Dotterweich, contraltos, Mr. Sessink, and Mr. Hazenberg.

The Olivet A Cappella Choir, under the leadership of Alvah A. Beecher, head of the vocal department of Olivet College, gave programs, on March 3, at Park, Plymouth, and South Congregational Churches.

Marguerite Colwell presented the following pupils in a piano recital at St. Cecilia auditorium: Virginia Shellman, Winifred Arthur, Evelyn Niebohr, Gertrude Vanden Bosch, Harriet DeKruyter, Mary White, Serena Botting, and Berdette Mannes. Miss Mannes also gave a piano recital in Holland at the Women's Literary Club; she was assisted by Jay Whittington, violinist.

Eugene J. Phillips, organist at St. Andrew's Cathedral, presented the following vocal pupils in recital: Eleanor Gruzeski, Helen Bolger, Josephine Sedorowicz, and Angeline Olsheski, sopranos; Julia Olsheski, and Helen Bladey, contraltos, and Frank Horton, tenor.

(Continued on page 47)

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## Music Notes From Coast to Coast

(Continued from page 46)

Students from all departments of the Grand Rapids Conservatory of Music gave a recital on March 4 in the St. Cecilia Auditorium. The Conservatory Glee Club, led by Mrs. Gutekunst, sang two numbers, and Palmer Quackenbush, instructor in the violin department, assisted with violin solos.

Marie Estabrook gave a studio tea and musicale at her home studio, featuring the Polonaise in the program played by the pupils.

The Voice and Singing—a series of eight articles which was featured in a local paper—is being published in book form by the author, George A. Murphy, teacher of singing, who has amplified his original text to a considerable extent.

The Schumann Women's Chorus has been reorganized and is rehearsing at the new Davenport-McLachlan Business Institute, under the direction of Reese Veatch, for a concert to be given in May.

Announcement has just been made that David Mattern, who has been at the head of the public school music department for several years, will leave the city at the end of the school year to accept a professorship in the public school music department of the University School of Music at Ann Arbor, which has now become an integral part of the University of Michigan. The entire music department of the school is being reorganized, and Mr. Mattern will have charge of a new course for instrumental music supervisors, direct the University Orchestra, and be associate director with Earl Moore, of the Choral Union. Mr. Mattern will retain his position as conductor of the Kalamazoo Symphony Orchestra. Musical Grand Rapids congratulates Mr. Mattern and wishes him well in his new position, but it is a matter of keen regret that we should lose so able and sincere a musician. H. B. R.

**Long Beach, Cal.** Nikolai Orloff, pianist, was presented at Polytechnic High School as the last event in the Adult Department Artist Series, sponsored by the Night School of the city. He was well received and responded to a number of encores. Perhaps most interesting was his interpretation of the French Suite in G major (Bach).

Albert Spalding enthralled an audience which filled the Municipal Auditorium, where the violinist appeared under the management of Katherine Coffield, as one of the artists in the Civic Concert Series. Every number was enthusiastically received and many encores responded to. Included on the program was the Sonata in A, op. 100 (Brahms) and Lalo's Spanish Symphony. Andre Benoist at the piano was everything that could be desired in an accompanist.

The Long Beach Symphony Orchestra, under the direction of Leonard J. Walker, played a finely interpreted program in the Municipal Auditorium. The Symphony was Haydn's Surprise, well handled in every movement. The soloists were two young, local musicians, as it is the policy of the organization to give students a place on one program during the season. Evelyn Ford, dramatic soprano, sang the aria, My Heart at Thy Sweet Voice; she has a voice of lovely quality and good range. Roberto Kirkpatrick, violinist, a fifteen-year-old high school student, played the Wieniawski Concerto in D minor with poise and full tone; he is a pupil of Carlton Wood, who is a pupil of Seville. Miss Ford is a pupil of Rolla Alford, who is a pupil of Yeatman Griffith. A. M. G.

**Lancaster, Pa.** Dr. William A. Wolf presented Helen Eshelman and Theodore Sprecher in the Y. M. C. A. Martin Auditorium recently, these young pianists presenting "a feast of truly beautiful music," quoting a local paper. Solos and two-piano pieces were played by these young artists, putting them in the list of Honor Students. Interpretive skill and well developed technic made their recital attractive to the capacity audience. R.

**Los Angeles, Cal.** Mischa Elman appeared in two programs at the Philharmonic Auditorium under the L. E. Behymer management. Both times he played before a packed house.

Rosa Ponselle, was heard at the Philharmonic Auditorium on the regular Thursday night course of L. E. Behymer, accompanied by Stuart Ross, pianist and accompanist. Miss Ponselle was greeted by a sold-out house. She sang with perfect tone production, exquisite vocalism, and the utmost artistry of interpretation as well. She was acclaimed vociferously and at length. Stuart Ross played with virtuosity two groups of piano solos.

Henri de Busscher's Philharmonic Woodwind Ensemble gave a program at Library Hall before a large and delighted audience.

The Orpheus Club (men's chorus) gave the second program of its twenty-fourth season at the Philharmonic Auditorium, under the direction of Hugo Kirchhofer. The men sang a long and varied program, scoring particular success with Dudley Buck's Vocal Combat and a group, every number of which had to be repeated. They exhibited beautiful tone, unforced, with excellent diction, phrasing and attack. The soloist of the evening was Frieda Peycke, composer, who gave two groups of her humorous and philosophical piano readings. Theodore Johns, baritone, sang pleasingly the incidental solo in Lochinvar, by William Hammond.

Fritz Gaillard, cellist with the Philharmonic Orchestra, and Ali Gaillard, pianist, his daughter, gave a program at the Beaux Arts Auditorium.

The Zoellner Quartet gave the last of its delightful chamber concerts at the Zoellner Auditorium.

The Bach Cantata Society, under the direction of Hal Davidson Crain, gave the second program of the season in the Superet Church Edifice, assisted by Calmon Luboviski and Harry Ben Gronskey, who played Bach's concerto for two violins. Mrs. Allard De Ridder sang three songs, one of which she accompanied with the cello. Charles Henri De La Plate, basso; Arla Calve, soprano; Dione Neutra, mezzo-soprano; Aurora Berg, contralto, and Robert Kehoe, tenor, were the other soloists. This group of singers has undertaken a most worthy task and their conscientious work

(Continued on page 50)

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# MUSIC IN THE SCHOOLS and COLLEGES

## A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

### Music Vital Factor in Education

Music is beginning really to "sell itself" to educators. Public school music is comparatively a new thing in education, though it has been in existence for some seventy-five years. Its great strides have been in the last two decades. Now it is patent that nothing will supplant it.

Why? Because the general educator is coming to be convinced of the ethical, cultural, social, and recreational values which music may contribute—as nothing else can—to the process of making youth into desirable citizens.

There is nothing within the bounds of education which can so enrich the finer sensibilities as music. What text-book medium has music's faculty to promote happiness and uplift, its tendency to create poise and sanity of thought, its aptitude to provide worthy recreation during leisure hours and relaxation for tired nerves?

Twenty-six million children trooped into the public schools of the nation for a new year, last September. About half of them began or resumed the study of music as a school subject.

Widely differing procedures and results in the public school music field have been experienced in different localities, because of its newness in the curriculum. Also, it has branched with great rapidity into such new phases as instrumental instruction, contest and appreciation, and this rapid development has in many instances outdistanced the leaders who prescribe for its conduct.

The difficulties are being ironed out with standards of attainment being agreed upon between separate school systems. One remedy is the formulation of educational requirements for the licensing of music supervisors. Three or four years of professional study after graduation from high school is required in these cases.

The far-reaching effects on a future generation of general musical education can only be guessed at, but there is plainly foreshadowed a more artistic race, getting more than mere bread and water from the oasis of life.

Public school music is another aspect of the gradual tendency of modern schools to pay more attention to preparing youth for living than cramming them with unenlightening knowledge.

### The Music System in the Chicago Public Schools

By J. Lewis Browne, Mus. Doc.

Director of Music in the Chicago Public Schools

Until September, 1928, the Chicago Public Schools' music system was without any organized Music Department. For a number of years the music in the elementary schools has been under the supervision of special teachers of music, ten in number, there being one teacher for each city district, directed by a supervisor of elementary school music. In the Senior and Junior High Schools and the College Department, the arrangement of the musical program was left to the discretion of the individual school principals. With the election of William J. Bogan as Superintendent of the Chicago Public Schools, one of the earliest developments was the creation of a Music Department to correlate and organize the various activities in music for the entire school system, as follows:

The Director of Music has jurisdiction over all the music in the Chicago Public Schools. This includes the Teachers' Training Department at the Chicago Normal College; Music Department of Crane Junior College; all music work in the Senior High Schools (band, orchestra, choral, vocal and theory); all music work in the Junior High Schools (band, orchestra, choral, vocal and theory); all vocational music courses in the technical high schools; all music work in the continuation schools; the regular course music work in the elementary schools, and all instrumental class instruction, such as class piano and class violin. Under the supervision of the director, the work is divided into departments, viz: The Department of Elementary School Music, which is under the personal direction of Rose Lutiger Gannon, assistant director of music (Mrs. Gannon is an artist of national repute and a specialist in the training of children's voices. Under her supervision are fifteen District Supervisors, who have charge of all music in the elementary schools, each supervisor having assigned to her a designated district); the vocal and theory work in the Senior High Schools is under the direction of H. Ray Staater, Supervisor of Vocal Music in the Senior and Junior High Schools; Louis H. Condy has supervision over the Senior and Junior High School bands; the orchestras in the Senior and Junior High Schools are under the direction of Hobart H. Sommers, who is also supervisor of class violin instruction in the elementary schools; the department of Class Piano Instruction, which to date has been introduced only in the elementary schools, is under the direction of Carrie H. Ruarc, Supervisor, with Lillian A. Willoughby as assistant supervisor. All these various branches of the Music Department function from one central office, under the personal direction of the director.

It is the aim of the Music Department:

(1) To develop a relation of music for the enjoyment of life and its environments, with special emphasis on its common application to our social and emotional welfare.

(2) To attempt to develop in our schools a scientific approach to the study of music—in other words, to put music on the same basis as the other subjects of the school curriculum. Music has often been regarded in our schools as more or less of an extra or play subject, to be treated as a dessert after a heavy meal, without which the subject is often better off. It is now hoped to develop music education so that it may eventually take its place with other standard subjects of the common school curriculum. With this in view, we intend to develop a working knowledge and understanding of the technical principles necessary for acceptable musical interpretation, whether it be instrumental or vocal; also to develop an appreciation for the highest types of music through participation and intelligent listening, with instruction regarding various forms of music, such as orchestras, bands and choral singing.

(3) To give preparatory musical training to students desiring to become professional musicians, this preparatory training to be given in our new Senior High School vocational music course.

(4) To assist in the development of the civic understanding and appreciation of such organizations as the Chicago Symphony Orchestra and Chicago Civic Opera Association, and to use these organizations in fostering and developing a better appreciation and understanding of music throughout the masses of children in our schools.

(5) To establish an adequate departmental organization to use as a medium for developing and fostering the musical work in all the public schools.

(6) To correlate and standardize the musical work in each of Chicago's twenty-six High Schools and sixteen Junior High Schools.

(7) To prepare more effectively elementary teachers trained at the Chicago Normal College to teach music in our elementary schools.

(8) To develop the orchestras in our Junior and Senior High Schools by providing orchestra conductors and instrumental class teachers for each school organization.

(9) To give a thorough trial to class piano instruction to determine whether or not this type of teaching is valuable as a further incentive to individual music making.

(10) To give a thorough trial to violin class instruction to test its value as a feeder for Junior and Senior High School orchestras.

(11) To furnish a central office for information on all phases of music education.

(12) To foster a development of high school music organizations, such as orchestras, bands, boys' and girls' glee clubs, a capella mixed choruses, etc., by organizing and directing contests and festivals for each one of these groups.

The great need in school music in America is a thorough understanding that the term "public school music" is an out-worn slogan, and that real musicianship is not based upon any conservatory or college course, but a thorough training in the rudiments and principles of music. For many years our public school classes in music have been taught and directed by inadequately trained teachers flourishing diplomas labeled "Public School Music." The music passed on to the children was excellent only so far as it went, and was in many cases superficial and unworthy of a professional musician's recognition. Music education should be worthy and well-qualified, whether taught in the public schools or the oldest established, specialized conservatory. Public School music needs a thorough understanding and appreciation of the professional demands of musicians, as well as a fully developed acquaintance with the principles of modern American education.

In qualifying themselves for public school music, Supervisors should not content themselves with short courses labeled "Public School Music," together with one or two years' teaching in the elementary or high schools. A supervisor should be trained in music to meet the professional requirements, just as a trained chemist who expects to teach will meet the requirements of the business world in his own particular technical branch. This is the age of specialists. The term "music teacher" or "supervisor of music" now no longer applies to a jack-of-all-trades, who interests herself in all branches of music. Examinations were recently offered in Chicago for specialists in vocal music and theory; orchestra conductors, as separate from band masters; teachers of music and theory in the Junior High Schools, and District Supervisors of vocal music in the elementary schools. Supervisors should be trained for the future needs of music education as a specialist in any one of these important branches of music education.

In addition to this high standard of professional music training, the Supervisor should concern herself with a broad education in the fundamentals of modern school administration methods in pedagogy. The Supervisor should be well versed in the organization and administration of the public school, in order that he or she may know the place and value of music in the curriculum. The music specialist should not only specialize, but also have a broad grasp of the co-ordinating features of the other branches of school education and administration.

(To be continued next week)

### Virginia State F. of M. C. and M. T. A. Hold Joint Convention

During the week of April 8-12, Fredericksburg and the local State Teachers' College were hosts to the first joint meeting of the V. F. of M. C. and the V. M. T. A. ever to be held in the state. At will be seen by the program, the entire term was "full and running over," with problems of importance to the teachers, students and music lovers of the state. The program, while a fine one, was too much extended and not sufficiently systematized. However, as this is the first time that both state conventions have been held at the same time and place, no doubt this year's experience will aid materially in a better meeting for next year.

The contest winners classified by the National Federation of Music Clubs' standard were as follows: Young Artist Class—soprano, Emily Coville, Cherrydale; contralto, Margery Singleton, Norfolk, both receiving first place; Student Class—soprano, Mildred Meath, Norfolk; contralto, Alice Davis, Newport News; violin, William Roberts, Richmond; piano, first, Viola Blake, Lynchburg; second, Virginia Spilder, Hollins. Prizes to these winners were awarded by Mrs. Edgar Stillman Kelley, president of the N. F. M. C., who also made a very helpful address. Winners in the Junior Contests for piano were: Class A—Marion Bruce, Salem; Class B—Sara Davis, Roanoke; Class C—Mary Finn Holland, Suffolk; Class D—Mary Truxton, Norfolk. Mary Supinger of Norfolk won first place in the Hymn Playing Contest. This Hymn Playing Contest seems to be original with this State Federation of Music Clubs and is to be highly commended, for it is a lamentable fact that many otherwise good pianists are miserable failures when it comes to playing church hymns or real four-part writing on the piano. Many of our Virginia teachers are incorporating Hymn Playing in their regular course of study, and hereafter we may expect more intelligent playing of this type of work. The College Choral Contest was disappointing in that only one men's chorus was present, this being the one from University of Richmond, Edwin D. Naff, conductor. The women's colleges made a fine showing with eight entries, first place

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## MUSIC IN THE SCHOOLS AND COLLEGES

going by a good margin to William and Mary College, Williamsburg, Katherine B. Hipp, conductor.

One of the high lights of the convention was the address by John Powell, pianist and composer. It is both refreshing and inspiring to hear an artist of the caliber of Mr. Powell come down to earth and discuss common, everyday problems, as rationally and helpfully as he did. It means that in him we have a broad minded educator, as well as a splendid executive, artist and composer. This convention revealed the fact that here in Virginia we have outstanding talent in all lines of musical endeavor, and that the musicians are making a strong effort to standardize musical instruction, making it a part of the regular course of study in all our schools. The essential thing now seems to be the discovery or invention of some plan with sufficient appeal to the State Board of Education to have them do this.

J. V. D.

### General Notes

#### Arizona

**Tucson.**—A musical event of importance was the joint convention of the Arizona Federation of Music Clubs and the Arizona State Music Teachers' Association, which was held at the University of Arizona, with the University School of Music as host. Delegates from musical clubs from all sections of the state, teachers from accredited schools and private teachers made up the retinue of delegates who took part in the conference.

At the closing business session of the Arizona State Music Teachers' Association convention held at the University of Arizona, March 17, the following officers were elected for the coming year: president, Prof. Charles Fletcher Rogers; vice-president Mrs. Norman Rasbury of Phoenix; secretary-treasurer, Ford Spencer of Phoenix; historian, Maude Cate of Phoenix; auditor, Miss Garrish of Tempe. As members of the executive board those chosen were Professor Ernest J. Schultz of Tucson, Mr. Vance of Mesa, and Mrs. S. G. McCall of Douglas.

A definite plan was drawn up for the certification of teachers and also a plan for the certification of credits from private teachers to secondary schools.

Charles Fletcher Rogers was re-elected president of the Arizona Federation of Music Teachers, at the annual election held at the closing business session of the state convention held in music hall on the campus. The other officers chosen follow: Norma Rasbury, of Phoenix, vice-president; Ford Spencer, of Phoenix; Maude Cate, of Phoenix, historian; Miss Garrish, of Tempe, auditor; members of the executive board: E. J. Schultz, Tucson; Mr. Vance, Mesa; Mrs. W. H. McCall, Douglas.

**Prescott.**—The musical comedy, *Tulip Time*, was given here recently under the direction of Professor George F. Backe, who is the head of school music in Prescott. It was a great success.

#### Illinois

**Evanston.**—A concert by the Northwestern University Men's Glee Club was given under the auspices of the Woman's Club of Evanston on April 6. The soloists were: John A. Light, tenor; Howard L. Bush, baritone; Kenneth O. McDonald, baritone; and the accompanists, John C. Ferris and Carl O. Behnke.

The club is composed of eighteen first tenors, eighteen second tenors, twenty-four baritones, and twenty-six basses. The program, which was arranged by Glenn Cliffe Bainum, was as follows: *Prelude*, *Quacunque Sunt Vera*; *Crucifixus*, Antonio Lotti (1667-1740); *Plorate*, Filii Israel,

Giacomo Carissimi (1604-1674); *Chorale* (selected), Johann Sebastian Bach (1685-1750); *Pimpinella—Chanson Florentine*, Tchaikowsky; *The Wanderer's Song*, Rasbach (Mr. Light); *To Celia*, English Folk-Song, arr. by Mark Andrews; *Has Sorrow Thy Young Days Shaded*, Irish Folk-Song, arr. by A. T. Davidson; *Rantin' Rovin' Robin*, Scotch Folk-Song, arr. by A. T. Davidson; *Under the Greenwood Tree*, James P. Dunn; *Battle Chant of the Janissaries*, Channing Lefebvre; *Let All My Life Be Music*, Spross; *At Parting*, Rogers (Mr. Bush); *The New Earth*, Henry Hadley—(a) *The Unconquerable*, (b) *Song of the Marching Men*.

The officers of the club are Richard A. Dawson, president; John C. Ferris, vice-president; Robert M. Limpus, secretary; Stanley Olyniec, manager.

#### Massachusetts

**Worcester.**—The schools of this city held a Music Festival, April 25, in Mechanics Hall. The afternoon program was furnished by the Elementary schools and the program for the evening by the high schools of the city. The program included an all-city high school orchestra of sixty-two players. The programs were enthusiastically received.

There are three new teachers in the music department of the Worcester school system: Albert W. Wassell, who replaces Arthur J. Dann at the classical high school (Mr. Dann becoming director, following the death of Charles I. Rice); Bessie V. Rosenbaum, who takes the place of Jean Wilder at South High School, and Mary V. Lynch, who has been added to the music staff in the elementary schools.

#### New Jersey

**East Orange.**—The second annual "Know Your Own Community" gathering, under the auspices of the Chamber of Commerce of the Oranges and Maplewood, took place at the East Orange High School. Over 1200 people participated in the meeting, which was addressed by four High School students, each one assigned a special topic in connection with community attractiveness. The addresses were prepared under the supervision of the High School faculty in each case, and set forth in excellent form the varied features of interest throughout the whole community with regard to culture, social relations, church and educational institutions, and responsibility of the individual toward the community in consequence. Two musical organizations from the four High Schools, one an orchestra of 109 pieces and the other a band of eighty-three pieces, rendered high class music in a most efficient and impressive manner. The band was conducted by Arthur Pryor, noted bandmaster.

#### Tennessee

**Johnson City.**—Margaret Wright was appointed by Mr. Maddy to serve as a counsellor at the coming Orchestra Camp. Miss Wright is director of the Johnson City High School Orchestra, which won first honor in the State Orchestra Contest, her orchestra being in Class A.

### President Hoover Heads Music Week Committee

President Hoover has accepted the honorary chairmanship of the Committee of Governors of the National Music Week Committee, it was announced by C. M. Tremaine, director of the National Bureau for the Advancement of Music. Mr. Hoover is the second President to head the committee since the organization of Music Week on a national scale. The Committee of Governors is composed of the chief executives of forty-three States.

### Music Educators of Note

GEORGE J. ABBOTT,

who, some sixteen years ago, after preparation with various teachers in Boston, began supervising school music in the scattered townships of Cape Cod. Then followed three years in Chelsea, Mass., and seven years in Schenectady, N. Y., as director of music. He has served the National and Eastern Conferences in many capacities and was president of the Eastern Conference in 1925-26. Mr. Abbott is co-editor of the well known *Ditson Chorus Book* and is considered an authority on junior high school music. At present he is director of music in Elmira, N. Y., and lecturer on public school music methods at Elmira College. He will be associate director of the Institute of Music Education at Pennsylvania State College next Summer.



### New York University Summer Session

Sixty-five classes will meet daily this summer in the courses for supervisors of vocal and instrumental music offered by the Department of Music Education of New York University, at the annual session of the Summer School, which opens July 1 and closes August 9.

Courses for supervisors of music come under the following divisions: sight reading; dictation; harmony; melody; keyboard harmony; form and analysis; pedagogy of theory; teaching of music; rote songs and song interpretation; conducting; chorus; music appreciation; teaching of music appreciation; history of music; teaching of music; teaching of instrumental music; class piano teaching; practice teaching; Dalcroze eurhythmics; principles of educational psychology; and systemic supervision. John W. Withers, dean of the School of Education of New York University, is dean of the Summer School and Milton E. Loomis is the director.

### Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., the MUSICAL COURIER.—The Editor.

**Cellist and Conductor**, thirty years of age; graduate of Berlin and Cologne conservatories. Studied cello with Hugo Becker (Berlin) and Fider Grutzmacher (Cologne). Soloist with Symphony-Orchestra in Berlin, Leipzig, Munich, Cologne and Aachen. Assistant-Teacher to Professor Grutzmacher in Cologne. Recently returned from a very successful concert tour of South America. Well qualified to teach cello and ensemble playing in a College or Conservatory of Music. A. M., COURIER.

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### Critics Wax Lyrical Over Jane Bourguignon's Carmen

Jane Bourguignon, that charming French singer, who, among her other engagements, has numbered the season at Covent Garden for the past three years, has been collecting fresh laurels this winter in her star role of Carmen. It would be impossible to heighten the eulogies that have greeted her everywhere, and the best thing one can do is to let the critics who heard her speak for themselves.

At her guest performances in Holland the papers seem to have been unanimous in their praise. De Tijd says: "Mlle. Bourguignon is a perfect Carmen. One really should give a description of all the scenes, for this artist is complete mistress of them both vocally and histrionically, down to the smallest detail. This perfection, very rare in so complex a role, made for an artistic ensemble that left an unforgettable impression." Nor is Het Volk less enthusiastic: "Mlle. Bourguignon," it says, "is an irresistible Carmen, seductive, alert, demoniacal. As a singer and as an actress she is a marvelous artist."

According to Het Nieuws van den Dag, "Mlle. Bourguignon is an admirable Carmen." Nieuwe Rotterdamsche Courant is even more deeply impressed. "Mlle. Bourguignon," it says, "is an incomparable Carmen, what with her



JANE BOURGUIGNON, who, at her recent performances, who has been hailed as the "greatest Carmen."

beautiful voice with its metallic timbre, her expressive singing and her deeply impressive acting."

But on the occasion of her performance in Morocco, the critic of the leading paper could not fully express himself in so few words. He needed space to do his feelings justice: "It has been said of Mlle. Bourguignon that she is our premier Carmen. Nothing is more true. No other artist can equal her. This great French woman is a marvellous Spaniard; in her it is Spain which sings through the voice of France. She invests Carmen in her own way with a strange and arresting originality. It has been our lot to hear other Carmens, also perfect, but who have chosen to remain 'filles

de rues vulgaires, voyou.' But our Jane rises above this with distinction. She remains noble. . . . And one knows not what to admire more in her, whether her grace, her pure diction, her bold gestures, her look which is more than Andalusian or her voice which is equally captivating in every note."

### Philadelphia

(Continued from page 16)

spite the wild weather a large audience gathered to hear her, and were rewarded by hearing many fine songs given in a golden voiced soprano and in excellent style with vocal technic in perfect control.

The program consisted of four groups. Of the first were—Love Has Eyes by Bishop, Mit einem Gemahlten Band (Beethoven), and Il capro e la capretta by Mozart, of which the last was particularly well given, showing the flexibility of the voice.

A German group followed with perhaps Waldeinsamkeit (Brahms) and Rastlose Liebe (Schubert), as outstanding.

Mist by Lenormand and Chanson Norvegienne (Four-drain) of the French group, also charmed the audience.

Four songs in English closed this enjoyable recital—Sublimation by Saar; O that it were So, by Bridge—a difficult song which in interpretation makes demands upon the musician's art; the lovely Dark King's Daughter by Crist, which had to be repeated, and Mr. Douty's charming Wood Dove, still in manuscript.

Mr. Douty and Miss Valdane were enthusiastically applauded and an encore was given.

### MU SIGMA KAPPA ANNUAL CONCERT

The third annual concert of the Mu Sigma Kappa Sorority was held at the New Century Club on April 15, with Caroline Ebeling Peterson, soprano, and Katherine Conant, cellist, as the assisting artists.

Mme. Peterson pleased greatly with her two groups of songs, including those by Scarlatti, Schumann, Munro, Hageman, Taylor, Bridge, and an Old French number.

Katherine Conant showed marked musicianship in her playing of Elegie by Faure, and Allegro Con Brio, by Francisco Guerne, following these with Bohm's Still Wie Die Nacht, as an encore.

Miss Wile played all the accompaniments of the evening with sympathy and cleverness.

### MATINEE MUSICAL CLUB

For the meeting of the Matinee Musical Club in the ballroom of the Bellevue-Stratford on April 16, an entertaining

presentation of selections from Cooper's The Deerslayer and Irving's The Alhambra was given.

The program was arranged by Mrs. John B. Becker and Mrs. William H. Hubbard, and presented by Princess Te Ata, of the Chickasaw-Choctaw Indian Tribe of Oklahoma, with the following, participating in readings, dances or songs: Gertrude Wilson Haring, reader; members of the Littlefield Ballet; soloists—Fred Homer, Bessie Leonard Edmunds, Emily Stokes Hagar, Marie Stone Langston List, and Elizabeth Latta McHenry. M. M. C.

### Rosenthal's Master Class at Gunn School, Chicago

Moriz Rosenthal, who is pictured above surrounded by the members of his Master Class at the Gunn School, Chicago, was greatly impressed with the quality of the talent exhibited by this group of young people. During the fortnight that Rosenthal spent with them they played practically all of the later Beethoven sonatas, both the Chopin sonatas, all that master's preludes and etudes, ballades and scherzos, and the major works of Liszt.

While Mr. Rosenthal was still in Chicago two members of the class won distinguished recognition. Rae Bernstein was awarded the Rosa Raisa scholarship for European study and, as soon as she has played her Chicago recital on April 21 she will follow Mr. Rosenthal to Vienna. Another student, Grace Nelson, was chosen by Rudolph Ganz, Herbert Witherspoon and Felix Borowski acting as judges under direction of Frederick Stock, to represent Chicago at the forthcoming Schubert Memorial contest in New York. Miss Nelson was prepared with the Beethoven G major, Liszt E flat, Chopin E minor concertos, and the Debussy Fantasy for piano and orchestra, as well as with a representative recital program. Both Miss Nelson and Miss Bernstein have been trained exclusively by Glenn Dillard Gunn.

To Mme. Rosa Raisa the Gunn School tendered a complimentary concert on the evening of March 24. The Gunn School Symphony Orchestra played numbers by Beethoven, Moussourgsky and Mendelssohn and supported soloists in performances of the Grieg, Schumann and Brahms B flat major concertos, as well as arias by Gounod and Bizet, and violin numbers by Vieuxtemps. Mme. Raisa recommended that Beula Berk, soprano, who interpreted the Bizet Agnus Dei also compete for her scholarship in voice. The decision in this department has not yet been rendered. The pianists heard on this occasion, namely, Dorothy Bloom, Bernice Jacobson and Dorothy Crost are pupils of Glenn Dillard Gunn. Of the singers, Miss Berk represented Miss Dickson; Ruth Basset represented Albert Borroff and the violinist, Mr. Selwitz of the Gunn School faculty.

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## Music Notes From Coast to Coast

(Continued from page 47)

is shown by the improvement in the quality of their work in each succeeding concert.

Herbert MacFarren, English pianist, associate of the Royal Academy of Music of London, England, is visiting in Los Angeles. He recently gave a recital at the Park Vista Hotel.

Maria Caselotti has gone East to sing roles with the New England Opera Company in a five weeks' engagement.

Mme. Jeritza is using several songs composed by Kurt Mueller, pianist and composer, to words by Violet Van Bach.

Paolo Gallico, pianist, again will conduct a master class this summer under the auspices of the Olga Steeb School.

The Latin Council, composed of the Latin students of the senior high schools of Los Angeles, is organizing a Latin Chorus.

The Woman's Glee Club of U. C. L. A. won the Inter-collegiate contest for glee clubs held at Pomona, being awarded a cup.

The Hollywood Bowl Audition Board announced the following resident artists to appear this summer: Borissoff, cellist; Fritz de Brun, baritone, and Marguerite Le Grand, pianist. B. L. H.

**Missoula, Mont.** Nikolai Orloff, pianist, gave a concert at the Wilma Theater recently, his program consisting of the Bach G major French Suite, the Schumann Papillon, Sonata in B minor by Chopin, and a group of modern numbers. Mr. Orloff displayed a flawless technic combined with a great musical feeling that completely won his audience after his first group. He responded to many encores, the one that won particular favor being the Strauss Blue Danube, arranged by Schulz-Evler.

The University School of Music presented Mildred Stoick, senior music student, in an organ recital at the University Music House. She was assisted by Isabel Mathews and Vivian Lewis, vocalists.

The State Music Meet took place recently in Bozeman. The District meet was held in Missoula, and high school students from Western Montana tried out for the honor of being represented at the State meet. Missoula was fortunate in placing first in all branches of school music except in the contralto solo, which was won by Kalispell. E. A. A.

**Portland, Me.** The Earlham College Glee Club of Richmond, Ind., presented an artistic program at Friends Church here. The high standard of their work and musically phrasing and coloring reflected great credit on their conductor, Donald C. Gilley. Lloyd Outland, a fine violinist, and George Batt, cornetist, were the assisting artists. Margaret Harold of New Sharon, Fla., was the accompanist, playing with technical assurance and intuition. L. N. F.

See announcement of E. Morris Music Publishing Co., on page 29 of this issue.  
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care upon this and brought it to a charming realization. Indeed, it was a finely planned performance and a finely executed one which well deserved the acclaim it received. The soloist was Michel Penha, who appeared in Haydn's D major concerto for cello and orchestra. It requires something more than mere technic to play Haydn, and Mr. Penha brings a warmth of feeling and a solid sense of values which enables him to present it in admirable fashion. The audience applauded him with unmistakable spontaneous enthusiasm.

Aida Astori, a delightful young Italian pianist, interpreted a program of all Italian music recently in the Founders' Auditorium of the Western Women's Club.

Harold Pracht, manager of the piano department of Sherman, Clay & Co., gave a luncheon at the Family Club in honor of Rudolph Ganz, distinguished conductor and pianist. About twelve guests, all of whom are prominently identified with the musical life of this city, accepted Mr. Pracht's hospitality and greeted the charming visitor.

The Loring Club of San Francisco gave the third concert of its fifty-second season in Scottish Rite Hall, under the able direction of Wallace Sabin. The guest soloist was Charles F. Bulotti, one of San Francisco's popular tenors: Dorothea Mansfeldt Sonnenberg gave a studio recital wherein she introduced a number of her gifted and finely trained young pupils. C. H. A.

**Seattle, Wash.** During the recent weeks it has been Seattle's privilege to hear a large number of the world's great artists. Every year the sum total of nationally known artists increases, due to the many organizations as well as individuals who are sponsoring series of from four to six concerts during the season.

The Women's Federation of the University of Washington presented Sergei Rachmaninoff in recital at Meany Hall, March 7.

The Ladies' Musical Club presented Mischa Elman as the second on its regular series, February 11, at the Metropolitan Theatre.

Under the auspices of Marjorie Cowen, Roland Hayes appeared March 5.

The Women's Sunset Club presented the Kedroff Russian Quartet in a beautiful program of Russian compositions, this being one of the series which the Sunset Club is sponsoring in its own auditorium.

Cecilia Augsperger Schultz concluded a highly successful season of matinee musicales at the Olympic, by presenting the London String Quartet.

Tito Schipa has also been a recent visitor, being presented by the Women's Federation of the University of Washington, February 22.

Harry Krinke, eminent piano pedagogue of the Northwest, presented another of his annual piano ensemble programs at the Metropolitan Theater March 9 and 10. It is seldom that one ever hears thirty pianos at one time, yet this very thing has come to be an annual event in the activities of the Krinke Studios.

Boyd Wells presented a series of four piano recitals during the month of February, in which he gave each of his artist-pupils opportunity for several appearances. The programs were traditional concert programs, interpreted by various members of the class each evening, instead of each student appearing but once in an entire program. J. H.

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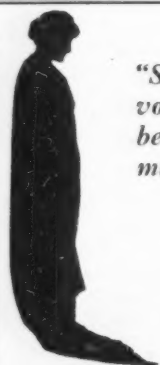
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### Frieda Williams Has Successful Season

With the close of this season, Frieda Williams will have to her credit a series of unusually successful appearances, including many with Beniamino Gigli. Last year the soprano was heard on ten programs with the internationally known tenor, six of them throughout California, including Los Angeles and San Francisco. Following an engagement with him in January of this year at the Capitol Theater in Hazelton, Pa., the Standard-Sentinel commented on Miss Williams' part in the recital as follows: "The program



FRIEDA WILLIAMS

revealed another song artist of unusual ability in the appearance of Frieda Williams, soprano. Like the offerings of Gigli, this young woman embodied sentiment and tone in her work that made a profound impression, and she likewise was wildly acclaimed."

Another important appearance this season for Miss Williams was for the Fort Henry Club of Wheeling, W. Va., a joint recital with Everett Marshall, baritone. One of the local papers declared that Miss Williams presented a very lovely picture, adding, "she is a splendid singer and is gifted with a particularly sweet soprano voice. Her numbers were very pleasing and she was obliged to respond to several encores." Another critic spoke of her as "a true soprano, sweet and silvery, and reaching its best expression in the incredibly high ranges." In fact, the performances of both singers met "with unqualified approval," and in their duet selection, from Mozart's Don Giovanni, "exquisite blending and fine feeling lent near-perfection."

Miss Williams plans to spend the summer in Europe. She already is engaged for many appearances in this country next season. Her New York recital is scheduled for November at Town Hall.

### John McCormack to Sing on Staten Island

On May 9, at the Ritz Theater, Port Richmond, Staten Island, John McCormack, celebrated concert tenor, who has but recently completed a year's tour of the British Isles, will make his appearance under the auspices of the Staten Island Choral Club, of which Lillian R. Littlefield is the director. This will be the tenor's first appearance on Staten Island, and he will be supported by Lauri Kennedy, cellist, and Edwin Schneider, pianist. As this concert occurs during Music Week, the tenor's engagement proves that Staten Islanders will be satisfied only with the best in the artistic line.

The Staten Island Choral Club was organized a few years ago by Miss Littlefield, and three years ago had Roxy and his gang as the attraction; then followed Mme. Schumann-Heink, and last year Rosa Ponselle, S. R. O. houses greeting each one. The proceeds from former concerts have gone to colleges and hospitals and to Roxy's radio fund, but the returns from the McCormack concert will be used to establish a fund to enable the club to bring well known artists of the musical world to Staten Island more frequently than has been possible in the past.

### Leefson Students in Atlantic City Recital

Five students from the Leefson Conservatory of Music in Philadelphia gave a piano recital at Haddon Hall, Atlantic City, on April 14, which thoroughly delighted the large audience and gave evidence of the high standard of training at this conservatory.

Bertha Amzenoff, Bessye Goodman and Stanley Zeman were heard in groups of solo numbers, while Ronald O'Neil and Theodore Paxson, in addition to solo pieces, also played a number of two-piano duets. Clearness of technique, ease in execution and skill in interpretation especially marked the efforts of these young artists, while the proficiency and accuracy displayed by O'Neil and Paxson in the two-piano numbers were worthy of far more experienced pianists.

### Harold Bauer Acclaimed in Toronto

"The perfect piano recital" was given by Harold Bauer in Toronto, according to Augustus Bridle of the Toronto Star. "I can recollect no great pianist," he writes, "who has ever given quite such a perfect program, with the almost unconscious use of visible technique in the expression of big things. He has a sense of the perfect in art of which he is one of the high priests."

Mr. Bauer gave recitals in Montreal and Ottawa before returning to New York. On May 15 he will sail for Europe and next season he will make a transcontinental tour of this country, arriving on the Pacific Coast in February.

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## EXPRESSIONS

### *A Remarkable Statement by the Baldwin Piano Company That Not Only Proves the Wisdom of Its Present and Past Policy, But Shows to Others the Way to Success in the Piano Business*

Probably there is more real piano gossip going on at this time than since the radio did not murder the basic musical instrument. This gossip, of course, can be credited to the men who charged the radio with the capital crime, and what they say is about as reliable as is their false testimony against the machine that accepts the broadcasting of the radio stations.

It does seem such folly for one piano man to talk about another, yet the habit prevails. It might be said there is a lot of time wasted that might well be given to the piano itself.

Those piano men who say they know nothing about what their brothers in the business are doing are getting some piano sales, and there are a few who claim profits for January and February, with a good March month, but April seems to be troubled with a lack of sales that no one can give any excuse for.

The manufacturers are in about the same condition as to state of mind, and when we find one manufacturer working just as hard this month of April as in any of the other months, we see a hearty wonderment on the part of the gossipers as to what is being done. It must be admitted that the concern that works from the head of the house to the porters, talking piano and going after sales is really getting there, using the parlance of the trade.

#### Millions Hear the Baldwin

The efforts of The Baldwin Piano Company is a case in point. There never seems to be any recession from what is necessary to sell pianos. We find the Baldwin house bringing its piano tones into millions of houses through the radio, and let it be said there is much in what the old Cincinnati house is doing.

The announcement that is making its appearance in the trade papers for this month breathes confidence in the piano. There is a following up of the work of the radio that recalls the days when piano tone was taken into the homes of the people, sales closed after the tone of the piano had been demonstrated, and this with the going on of gossip that was then just as unbecoming the piano as it is now.

The Baldwin is making a bid for new business by calling for new agents and a lot of employees, promising the one who will go in on his own an opportunity to build up a business that will be profit-returning and creating through new outlets a call for orders that will keep the big plants of the old house going along at a merry whirl. These men will prove the piano is wanted by the people if only the people are induced by good, honest piano talks to have within their homes what will always present music of the best, always ready, and as the radio teaches the people what good music is, there is bound to follow a lot of new blood that will produce a distribution that is worth while. Probably it is well to tell what the radio is doing for the Baldwin products. While the radio gives the Baldwin tone exclusively, it must be borne in mind that not all people are able to buy the Baldwin, for that is one of the very few artistic tone-value pianos in production now.

Here is one of the pungent paragraphs to the appeal to piano men themselves, showing what the radio is doing to attract to the piano. This paragraph from the announcement of the Baldwin Company in its "At the Baldwin" every Sunday evening at 7:30, with the great artists of the day showing what the Baldwin institution is doing to prove the tone of the Baldwin as a concert piano, reflecting through this confidence as to the other Baldwin products is as follows:

#### To Piano Dealers—

The Baldwin Radio Campaign has proved one of the greatest strokes of sales promotion in the history of the

piano industry. Yet it is just one phase of an expansion program which is fortifying Baldwin leadership . . . and selling Baldwin Pianos. Others may experience slackening sales; Baldwin sales are increasing. Others may plan retrenchment; Baldwin has launched the greatest campaign in the 66 years of its existence. Others may consider the present only; Baldwin considers both the present and the future. . . . Our expansion program shows what an organization of financial strength, experience and resourcefulness can accomplish . . . and it points a moral to the dealer who is wondering what the future holds for him, for these are days of rapid changes in the piano industry. The moral is: Handle pianos that you can continue to sell five, ten, fifteen years or fifty years from now.

#### A Telling Argument

Now let us turn to what is said in this appeal to the dealers as to the advantages offered that will probably give confidence to those who are backward in attempting to go in on their own. Here is an argument that opens one of the paths of least resistance to build up a business with a moiety of capital if only the one who has the grit and nerve to make an effort to build up a business if only he will take the same efforts that first built or laid the foundation for this great piano business of the Baldwin which has grown to be one of the greatest, if not the greatest exclusive piano production and distributing institutions in the world:

#### To Capable, Ambitious Men

The Baldwin Piano Company's Expansion Program necessitates an immediate increase in our sales personnel. We are looking for men of high calibre who can qualify as SALES MANAGERS, WHOLESALE AND RETAIL TRAVELERS, RETAIL SALESMEN. The position sought and qualifications should be stated in the first letter. All communications will be held in the strictest confidence. The man who is capable and ambitious will find awaiting him a lucrative position and exceptional future with one of the best known and strongest institutions in the world.

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#### The Baldwin Viewpoint

After a reading of this paragraph it may be that some will ask how this can be construed to mean an appeal for new blood to enter the piano business and attempt to build up a business on their own. To the writer it spells a start in that direction. Any piano man who wants to get into a new line of effort can start in on his own.

The Baldwin institution is somewhat different as to its distribution methods. It does not want Tom, Dick and Harry to go into the piano business—it wants men of strength of mind enough to start with them. If already in the business this same strength of purpose must be manifest, for the Baldwin methods are different, as said, and it is not every man that can make a success in piano selling. The Baldwin makes the pianos, can stock up any piano store from its different plants, can put strength and confidence equal or more than that possessed by the man who has the ambition to do something for himself, and wants to give territory to men who have ability and will subscribe to the policies that have made the Baldwin one of the great piano names of the world.

The Baldwin wants good men who have capital that dominate in their personality with the desire to be of something in his own home town or community, and with a determination to do something that marks him as a man of determination and ambition to own something beside his work to sell.

Some may say that what this paper says about selling is hard work, that it is not hard work that they want, but something that will place them in a big institution as an executive, and a desk with push buttons, or the managing of others. How can any one ever expect to arrive at such a position unless he has experience to back him? It may be

some can do such a thing, but let it be remembered that brain work is just as exhaustive as the man who works with the hoe. But it is not the man afraid of work that the Baldwin wants. The institution wants men who are capable, who want to succeed, and who will proceed along the lines of working just as do the heads of the departments that today require a great force, and which at the beginning only demanded the work of one, the addition of this unit force of one by the addition of another unit in the work, and this slowly, but surely, building to the great institution it now is.

#### An Opportunity

In the offer that is made at this time by the Baldwin Piano Company the present writer sees offered young men an opportunity of either going into business for themselves if they have a little capital, probably made in the selling of pianos, thus showing a saving quality that spells the conserving of profit-earned dollars upon the selling of their own abilities; thus proving there is that necessary ambition to build up a business from a small start and carrying on, without regard to time, what has built the name Baldwin to that point where it is a household word, all this proving that persistent and patient expenditure of time and effort will bring success.

The man who wants to start in BIG is not to be considered in this. The one who will accept a position if he has none, who is out of one line of work but not through his own fault, will find a ready response to this asking for more men to sell Baldwin products. This proves the faith of the Baldwin in the piano. It sets aside all the gossip of the trade as to how little business is being done, and it also proves that the Baldwin has that faith in the piano that all in the business should have.

Those who may visit any one of the Baldwin branches that spread over the United States can see for himself how this Baldwin house keeps up its output of pianos—it is the mighty engine of concentration that brings business to the organization.

#### Time Means Money

The man who concentrates on what his fellow men in the piano business are doing is not the one that concentrates upon his own business—that kind of man is but a waster and has no one to blame but himself for his own shortcomings. The Baldwin Company inspires one to work for success. One does not hear any gossip in that organization—no time is allowed for that. It is looked upon as a loss, for time is just as tangible in the overhead costs as is that of the tangible pieces that go to make a piano. Yet much time is lost by some men in the business when, if they would but figure the value of that time, they would find they had lost just so much money.

Then there is the gossip of the great interests controlling this or that branch of the commercial world. Some may say that the Baldwin is one such, yet here is evidence that there is given the individual an opening to start something himself if he has the courage, with the hope that he will, if he is strong enough, build to something worth while in due course of time, but not with any promise that the president of the company will step down and out and let a newcomer take the position that is his through the spending his young life in the learning what the position demands, and the ability to handle the ability of others to the end that they will become self-builders.

One who succeeds must be his own builder. Others can give him the opportunity, but he must work out his salvation in a business way just as he must in all that pertains to his own life.

Study this Baldwin proposition. Do not listen to the gossipers who have proven themselves failures by their very talk. There is a great opportunity in the Baldwin piano if only those who want to be men among men will start small, conserve their profits for the business instead of trying to build to success on capital that is beyond their reach, and allow their own earnings to expand to greater results as time runs and confine efforts to the earning powers that one's own aptitude to concentrate upon his own efforts without losing time and money in wondering what others are doing. WILLIAM GEPPERT.

## Piano and Musical Instrument Section

### *An Authentic History of the N.B.A.M.— Its Aims, Ideals, and Accomplishments*

#### SECOND ARTICLE

(The piano-business needs a central organization to expand present promotional activities for the piano, and to evolve new methods to make the public "music conscious." The *Musical Courier* believes that the National Bureau for the Advancement of Music is the logical focal point for this propaganda. It possesses the necessary organization, its musical and public contacts are established, and its operation as a non-commercial enterprise lends additional strength to all of its undertakings. The time has come for the piano industry to capitalize upon the opportunities offered through the N. B. A. M., and to effect a closer alliance between the general music promotion of the Bureau and direct propaganda for the piano. There has been a marked change in the status of the N. B. A. M. since its foundation some fourteen years ago, and it is just now receiving recognition for some of its very real accomplishments. The *Musical Courier* is printing this history of the N. B. A. M. with the end in view of giving an intimate picture of the organization, to show the evolution of its ideals into concrete accomplishments, and in some small measure indicate the tremendous driving force which has expanded its usefulness year by year. It is not an attempt for personal aggrandizement, either for the *Musical Courier* or for the National Bureau for the Advancement of Music. It is a sincere attempt to point to a remedy for present conditions in the piano business.—Editor.

#### 1918—A Difficult Year

The year of 1918 presented peculiar difficulties to the piano industry and trade. Concentration on war time industries was at its height and even the ending of hostilities in November found the country largely unprepared for the reversion to peace time pursuits.

The part of C. M. Tremaine and the National Bureau for the Advancement of Music during these troublous times was largely keeping the spirit of music alive as a necessary cultural and comforting agent.

However, the year saw the expansion of the cooperative publicity idea initiated by the Bureau to twenty-one cities. Commenting upon the success of this campaign the *MUSICAL COURIER EXTRA* reported:

"The success of the fall campaign of advertising devised and advanced by the National Bureau for the Advancement of Music is surprising, from one point of view, and not surprising from another. In first observation, it is surprising that this is the first time that any concerted movement of the kind has been attempted, and in the second place, one is not surprised when the beauty, quality and value of the advertisements are considered. It is doubtful if as well written, as well displayed a series of advertisements have ever been prepared for use in the piano trade, and the value of this is based upon the honesty of the text of the publicity."

Among the cities which staged these cooperative advertising campaigns were the following:

Ft. Worth, Tex.; Birmingham, Ala.; Philadelphia, Pa.; Boston, Mass.; Pittsburgh, Pa.; Houston, Tex.; Chicago, Ill.; New Orleans, La.; Greenville, S. C.; Roanoke, Va.; Waukegan, Ill.; Dallas, Tex.; Harrisburg, Pa.; Lincoln, Neb.; Providence, R. I.; Los Angeles, Cal.; Kansas City, Mo.; Pawtucket, R. I.; Youngstown, Ohio; Woonsocket, R. I.; and Dayton, Ohio.

#### A Tribute to the Man and His Work

Early in 1919, C. M. Tremaine issued a booklet describing the purposes and accomplishments of the National Bureau for the Advancement of Music. It was a stirring contribution, the opening paragraph of which read:

"Never in the world's history of music has the music trade had such an opportunity for prosperous development as confronts it at the present time.

Never has that large diversified group which might be classed as the friends of music (whether interested commercially, artistically or altruistically) been in a position to extol the blessings of music to such a receptive audience. The stage is set, the background is perfect."

In discussing the booklet the *MUSICAL COURIER EXTRA* stated editorially:

"No one can talk ten minutes with C. M. Tremaine and not be impressed by the intense honesty of purpose of one who believes in what he is doing, and who has given ample evidence of his success in carrying out his ideals. With only about two years back of his efforts, Mr. Tremaine has accomplished one of the greatest works that this industry has ever fathered. While many of the piano men have not given that support this movement deserves, Mr. Tremaine has not allowed this to dampen his enthusiasm, but has worked incessantly, with the end in view of bringing his work to a successful issue. The piano industry has profited thereby to an extent that few who have casually accepted the results thereof seem to appreciate. It is to the work of the Bureau for the Advancement of Music that the piano industry can give credit for the foundation of whatever was accomplished at Washington, when it was necessary to adjust legislation that it would place the piano industry upon the same level with other industries. Those who know the workings of the legislative mind in Washington can truly appreciate this work, for it was the press of this country, through the Bureau for the Advancement of Music that brought to bear that indirect influence which fanned the fire of justice which always comes to the surface when there is danger of an injustice. It may be that this Bureau for the Advancement of Music did not work directly in a political way, but it did its work in an indirect manner that influenced the minds of those who did the work for the people during the early days of the war."

#### Laying a Foundation

Speaking further of the work of the Bureau, the *MUSICAL COURIER EXTRA* stated:

"To lay the foundation for this work of the National Bureau for the Advancement of Music was like trying to make a bed in sand for the laying the foundation of a great building—there was nothing solid upon which to lay the foundation. Mr. Tremaine had to create his bed, and then to lay his first line of the foundation with material he had to create himself, for there was nothing preceding this work, nothing with which to formulate his plan. Whatever has been done has been due to the creative ingenuity of this quiet gentleman with ideals, with a force that impresses one as his work is viewed. Whether the viewpoint be from within or without—always the same results come to the fore, absolute honesty of purpose, and above all, an abiding faith that what is being done is for the general welfare of the people at large."

"... There are those in the piano industry who seem to feel that when Mr. Tremaine approaches them he is going to ask for something. This is a rather queer attitude to take when in truth Mr. Tremaine has something to give, and it is not alms he is giving either. He is presenting to the piano man what is of vital necessity to the expansion of the piano industry. This extends throughout this country, extends into other sections of the world, and is something that every man engaged in manufacturing and selling pianos should take with pride and an understanding that it goes beyond the mere commercialism of buying and selling. It is creating a demand for music where it has been kept under cover for fear of the ridicule that formerly existed for the one who did not openly say that the only music one should listen to should be the classics. Today there are millions of song rolls, ragtime rolls, jazz rolls, and other music that reaches the heart and pleases the senses sold to those who formerly had to do in darkness as regards music. No one is ashamed to be heard playing the piano through the player and having what is desired."

#### Second Cooperative Advertising Campaign

In January, 1919, C. M. Tremaine gave a partial report on the progress of the second cooperative advertising campaign which had considerable success during 1918. As the first series of cooperative advertisements revolved around Music in War Times as a central theme, so the second series had for its motivating principle Music in Peace Times. This second release consisted of a series of twelve ads showing the value of music in soothing the mental distresses of the war, and leading to a readjustment of mental values in the return to peaceful occupations.

In this series were taken up such topics as the soldier about to return to civil life, the value of music in helping him harmonize himself with his condition, work, pleasure and home; music a positive aid to efficiency, etc. These advertisements were used in thirty-one major cities, including New York, Chicago, Boston, Philadelphia, Cincinnati, Los Angeles, New Orleans and Pittsburgh.

Early in the year the National Bureau for the Advancement of Music also sponsored a number of lecture recitals by Madame Alma Webster in dealers' warerooms, colleges and universities. Her subject was music as a human need, and music in the home.

#### Annual Report

In his annual report, C. M. Tremaine gave an inspiring picture of the tremendous growth in the scope and variety of the Bureau's operations. He said, among other things:

"The work of the National Bureau for the Advancement of Music is so broad that I am at a loss to know where to begin, and it looks now as there never would be a place to end, that is if I attempted to cover the field of its operations."

"In the chart showing the scope of operation of the National Bureau for the Advancement of Music are over 125 headings and sub-headings. That gives you some idea of the magnitude of your undertaking in trying to exert an appreciable influence on over 100,000,000 people in favor of the wares you have to sell."

"A few concrete illustrations will help you to visualize the proposition in some particular direction, and this will give you a clearer idea of the work as a whole. Take for instance the Music in the Home, or Music for Everyone pages. There are over forty newspapers throughout the country running these pages every week. These pages are not making their appeal to the musical element. They are making a music appeal to those who are not musical or whose musical interests have lain more or less dormant. These are the people who constitute our great prospective market and it is in their minds we wish to plant the desire for music. A man or woman whose life is filled with automobiling, the theater, movies, gold, and base ball, etc., is not receptive to thoughts of music, yet it is the Bureau's job to reach these people—and we are reaching them. Every week for fifty-two weeks each year, we send out four articles to these forty special papers and to about sixty others. Our articles are of course insufficient to make a full and satisfactory page, because all foreign matter, regardless of its merit, published on one page would give the impression of boiler-plate or syndicate stuff; so we urge the managing editor to put the page in charge of some members of his staff or some competent person outside, whose pride in the page can be aroused sufficiently to secure and combine with it the necessary local news items to provide the local flavor. We also endeavor to inspire these special music page editors to stir up and inaugurate local music movements. In other words, we try to start as many music generating centers as possible."

"... Before leaving the newspaper publicity service, I would like to say that the direct free publicity thus obtained during the past twelve months would amount to far more than \$100,000, if figured at space rates, while the indirect publicity is many times greater."

A considerable part of the report dealt with the progress of the music memory contest, and the second cooperative advertising campaign, in both of which a very considerable advance was made in the scope of operations and the results secured.

During 1919 the third cooperative advertising campaign was launched. This was quite different from either of its predecessors, concentrating upon the child. Some of the most powerful pleas were: Your daughter—How will she grow up? and Where do you wish your children to find music, in the cabaret and dancehall or in your own home? and Would you insure your children's happiness?—Teach your children to play some musical instrument.



## Piano and Musical Instrument Section

### Piano Stores for Sale

If all be true that is said about the piano stores that are for sale there is evidence that there are some piano men who are striving to throw away something that they will be sorry for before many days. As there are no reports of these stores said to be offered for sale having been sold, there must be something wrong with the broadcasting of rumors, for the capital necessary to buy a piano store, even though the instalment paper be "taken care of" by outsiders (meaning thereby the discount banks), is evidently chary of investing. ¶ The facts are, however, that some of the retail stores offered do not show enough real assets to receive an offer for over 50 per cent. of the costs, and this may be the very reason there is an evident desire to "get out." If some of these dealers that are striving to change occupations have no more real assets to sell for cash or time than is found after inventory and examination of their books, then it must be that there is a necessity of closing out to competitors, that being the liabilities that would claim all that might be offered or paid in case of a sale. ¶ This is not intended to throw a stone at the piano dealers or the retail business; it is a mere statement that indicates that some dealers who were regarded as good piano men have failed to curb their ambitions to do a safe business by keeping within the limits of their capital, and abusing credits in a way that has forced them to try and sell in the fear that in case of liquidation there would be nothing left. ¶ If some of these dealers would but liquidate to a living percentage, reduce their inventories, their overheads, etc., and start over again, they would save something. ¶ In the attempts to sell, a few of these dealers show an evident anxiety to force the sale and retain something that would look like a reasonable method to get into some other business. If they have made a failure in pianos they would but repeat the effort in another line, for the piano business is about the easiest and safest thing to run, if the piano but be given a chance, than anything in the business world. The mere fact that these failures now crying for buyers have made failures is evidence that the manufacturers have not been careful in their picking of personalities for the extension of credits to. What looks like a big retail business from the outside looking in has resolved into mighty thin and little savings of profits when the insides are probed. It is easy to collect, easy to spend, but to pay maturities promptly evidences lack of holding to the intake of cash. Don't sell—liquidate, pay up, but keep going.

### The Old Fiddle Business

When we speak of a musical instrument sold for \$50,000, we are just reverting to the hill billy style of talking. We should say violin. Strange as it may appear the word fiddle is more often used by those who sell Old Masters in the violin world when talking together than is used the word violin. All this as a foreword to the announcement that another old master has been sold by the Wurlitzers for \$50,000, and this on the same day another was sold for \$22,000, followed with a smaller item of one for \$3,000; a total of \$75,000 for three violins. ¶ This is but to be followed by the statement from the Wurlitzer violin department that there have been more old violins sold this year of 1929 than ever before in the history of music in America, there being several that have reached close to the \$50,000 mark, with one more than the \$50,000 old master. ¶ As a different light upon the fiddle market it may be said that on the same day that the three violins were sold the Wurlitzers bought six hundred fiddles that will be sold for much less, even to the \$15 outfit we see advertised, along with other offerings that run two or three times the \$15 mark. Buying 600 fiddles sounds like the old-time orders for pianos in carloads. When we imagine the stretch for the \$15 fiddle to the \$50,000 violins we must admit there is much in the selling of these little musical instruments that carry so much tone in a compass of a few inches as to outside lines. ¶ When one comes to think of it, there never has been a piano sold in this country that brought \$50,000. The Marquand concert grand that now is to be seen in a theater in New York and made by the Steinways many years ago brought \$42,000. Measured by the buying power of the dollar that \$42,000 was more money than the \$50,000 for a violin today. There never have been any pianos that would play that sold for \$15 or less,

yet these cheaper fiddles make mighty good music to those who own and can play them. ¶ The Wurlitzer violin collection is the most valuable in the world today. Hill, of London, for long carried the largest collection of finds in the old masters, but Wurlitzer now leads, with an investment of far over one million dollars. Yet there are some who say music is declined by the Americans. If that be so why is it that the valuable violins have centered in this country under the direct efforts of the Wurlitzers?

### Sitters-in and Listeners-in

Those piano men who are working toward the teaching of music in the public schools can read this from the Cincinnati Post and ponder: ¶ "We are taking our recreations by proxy," says Walter Aiken, director of music in the public schools, to Cincinnati. "We sit in grandstands and watch others play ball. We sit before radio sets and hear others sing and play. Our recreations are being handed to us ready-made without exertion on our part. We are becoming sitters-in and listeners-in." But in the public schools numbers of children are being taught to make music instead of merely to listen to it. In each of the high schools there are two orchestras and 300 children are members of the ten orchestras that are in the public schools. In the past years thousands have gone forth from the schools with skill to express themselves with musical instruments, givers of music instead of receivers only. ¶ Cincinnati continues with the stating that from 300 young musicians in the public schools of Cincinnati, eighty-five of the best have been selected to give a concert under the direction of Vladimir Bakaleinikoff. This conductor's name certainly impresses one and leads to the belief that what Cincinnati is doing in its public schools in the teaching of music is something for other centers to think about. Yet Cincinnati piano dealers have not done any bragging about this. The attention of Dr. Browne, of Chicago, is called to this advance in music education in the public educational institutions of the Ohio city.

### What About Radio Profits?

The first quarter of the year 1929 now is with us, and soon the dealer can arrive at some understanding as to whether the radio is a paying investment for the piano dealer. If the piano man can not tell whether he has made or lost money, it can be taken for granted that the piano is bearing the burden of the loss in the overhead that the piano is compelled to carry if the dealer is selling the radios at the same overhead as he sells pianos. ¶ It seems strange that there is not more care made by piano dealers in the arriving at some understanding with himself and his methods of bookkeeping that will prove his profit and loss standing as to side lines he may be carrying. The piano can carry a load of long time buying and selling, but it can not carry the overhead that is different from the buying and selling of outside lines that represents a 40 per cent. discount against the 100 per cent. markup of the piano. Generally it is to be found that the overhead, when arrived at in a business-like way, is about 125 per cent. against the 100 per cent. of the costs wholesale. This means a loss of 25 per cent. instead of a profit of 12 to 15 per cent. that should follow the work of conducting a piano or music business. ¶ The intake from instalment paper always fools a lot of piano men. They think they are getting cash intake that belongs to them, but which in fact belongs to others. Ask the manufacturers that are carrying them.

### "Scientific Retailing"

The American Fair Trade League calls attention to some rather surprising expressions of chain store merchandising made by William J. Baxter, director of research of the Chain Stores Research Bureau. Said Mr. Baxter, in a speech before the National Association of Manufacturers: ¶ "From 1905 to 1920 we had a tremendous amount of immigration which finally resulted in a law being passed in 1920 prohibiting further excessive immigration. Now, I don't think that if we had today in this country people to the amount of 90 per cent. of English descent that we would ever have had chain stores to

the extent we have. One has only to pass through any department store to see that the average American today is not as intelligent as the American of 10, 20 or 30 years ago." ¶ Probably reasoning from this assumption, Mr. Baxter, according to the American Fair Trade League, continued: ¶ "Scientific retailing means studying the blind articles in the store and selling them at full prices, but selling at low prices, what we call open articles, the ones that the consumer can go from store to store and compare." ¶ Upon which the A. F. T. L. comments that "The consumer is unquestionably economically served by some and unquestionably exploited by others. The question is not one of 'chains' as an institution, but of the predatory and dishonest practices of some chains." ¶ Certainly it seems as the application of science to selling has produced some weird and wonderful results. The only sad part for the self pronounced experts is that selling still postulates individual ability, which in turn may be founded on nothing more scientific than a likeable personality, honesty of purpose, faith in the product sold, and hard work.

### Are Dealers Price-killing the Radio?

Without endeavoring to do damage to the radio or belittle it, one is impressed with the manner in which the dealers in these instruments are advertising them to attract trade. There is a craze for price quoting that makes the special sale announcements, of the piano sales pirates of bygone days, and which one can remember had so much to do with the killing of the cheap pianos look like "pikers." ¶ It does seem that the radio advertising of today is akin to the price advertising, or bargain advertising, of past days in the piano business. If the radio dealers are not careful they will find that they have been doing a killing business instead of a profit-making selling of the wonderful and useful radios that are to be found in almost every home. ¶ The manufacturers of radios seem to be following the same lines of production as marked the throwing on the market of thousands of no-tone boxes at any old price, with a bonus to buy. It is believed there will be an overproduction of radios this year. This means that prices will be ruthlessly cut by the dealers, and there are rumors, if they be true, that foretells this much, that being the differences made in discounts by some of the producers who have built factories that are far above the demands of a real profit-making distribution. ¶ It is said, and believed by many, that a certain big chain store sells radios on a one-third markup, while others are being sold at figures that are careless in differentiations as to one dealer and another. If this carelessness persists there will be a fall like unto that which beset the cheap no-tone piano manufacturers that had no regular prices, but the man with the cash could get pianos of the slop-shop character for less than cost. All these have been wiped off the piano map. The same will befall the radio manufacturers that are as careless with their productions as they are in their distribution methods.

### Mail Salesmen

Now is the time of the year when erudite salesmen and salesmen sit in dark corners biting pen, holders and spoiling much white paper with literary effusions intended to save leg work in selling. The Spring mail order campaign is well under way. The addresses are usually selected from some well authenticated prospect list such as a telephone directory divided alphabetically for conveniences in checking. The A's, B's, C's, and D's, are well solicited, but those farther back in the alphabet are free from the scourge, because faith in the campaign usually wanes long before their names are reached. ¶ There are few salesmen who do not cherish a vague hope of graduating into "button-pushers," and who get therefore some vicarious executive thrill from signing letters. Salesmen, however, are worse in this respect. There are any number of "experts" who can outline sure-fire campaigns, and find equally remarkable excuses when sales fail to materialize. ¶ The point of view is distorted. Letters to a limited degree are excellent substitutes for personal selling, but they should be strictly supplementary to face to face interviews. It is another form of mental laziness. Form letters are dangerous things, because no matter how carefully they are worded they can readily be recognized for what they are. It is no more personal than a general advertisement printed in a daily newspaper, and probably is not as forceful. But the spring hunting season for piano prospects goes on merrily.

## Piano and Musical Instrument Section

### New Period and Conventional Models for Chickering and Marshall & Wendell

The American Piano Company this week announced a new group of pianos in the Chickering and Marshall & Wendell lines. The new Chickering group consists of two period models, a Florentine grand, and a Sheraton grand,



CHICKERING FLORENTINE GRAND

and two conventional models, one with Ampico installation. All of these are 5' 4" in depth, the size found by test to be most popular for ordinary home use. The styles themselves are entirely in keeping with modern trends in architecture and home decoration. Before preparing these designs Chickering & Sons studied hundreds of American homes and conferred with architects and furniture designers throughout the country. All of the models are exceptionally pleasing, emphasizing grace of line, and faithfulness of reproduction. They are highly individual to the



CHICKERING CONVENTIONAL AMPICO GRAND

smallest detail in finishing, and form, together, one of the most attractive groups ever produced by any company.

The new Marshall & Wendell grand is a smaller type, being 4' 8" in depth, a dainty instrument whose charm is instantly felt. This piano is to be produced under a new manufacturing arrangement. It is sponsored by Chickering & Sons, with the design and manufacture supervised by that company. In commenting upon the new Marshall & Wendell, G. C. Kavanaugh, president of Chickering & Sons, said:

"This new addition to the Marshall & Wendell line is

really a sensational value. No competitive offering at anywhere near the price possesses the quality features it incorporates. Its tone is far richer, finer than that of most small instruments by reason of its patented tone-free constructive feature which it shares with the Chickering.

"This new Marshall & Wendell baby grand is priced to sell at \$595, plus transportation. There is a great demand for a high quality small grand at this price level. Over and above and beyond all this the new Marshall & Wendell baby grand is sponsored by Chickering & Sons. Each plate will read: 'Design and manufacture supervised by Chickering & Sons.'

"This sponsorship will be featured prominently in our advertising. Already advance orders have made it neces-



CHICKERING CONVENTIONAL GRAND

sary for us to advise our dealers to anticipate their requirements on this model as far in advance as possible."

In the short time since these pianos have been shown to American Piano Company dealers, a fine response has been noted. Stanley H. Averill, manager of the piano department of the Stewart Dry Goods Co., Louisville, Ky., wrote:

"We have just received the new Chickering grand piano and we can hardly find words to express our enthusiasm for this gorgeous instrument. We wish to compliment your division on producing such a beautiful piano. The case is exquisite, and we like it better than any Chickering we have ever seen. We like the new style music desk, too, and believe this to be a great improvement over the old style. Frankly, we like every line of the case. We think it is truly a work of art, really a masterpiece. It exceeds our fondest expectations and it certainly should enable us to sell more Chickering than ever before."

Otto B. Heaton, of Columbus, Ohio, wrote:

"Permit us to congratulate you upon the new style Chickering, conventional model grand received a few days ago. This piano is a little gem and should meet with instantaneous success."

Similar expressions of approval were received from the Ben Reynolds & Co., Washington, Pa.; Statler Music Company, Tulsa, Okla.; J. D. Pope Piano Company, Searcy, Ark.; J. W. Greene Company, Toledo, Ohio; and many others. Ben Platt, president of the Platt Music Company in Los Angeles, was so enthusiastic that he sent in an order for thirty pianos, telegraphing in part as follows:

"Car new Chickering samples just received. Had meeting of entire organization and displayed samples to them. If public will show only 50 per cent enthusiasm expressed by our sales force we shall sell more Chickering pianos than figure I mentioned when I was in your office. Personally want to congratulate officials of American Piano Company who were instrumental in producing this wonderful instrument at most attractive price any instrument that grade has ever been sold."

The new instruments are illustrated herewith.

#### L. E. Fontron Elected President

L. E. Fontron was elected president of the Martin Music Company of Los Angeles, Cal., at a directors' meeting held recently in that city. The special meeting was held to fill the vacancy caused by the death of the former president, John D. Martin.

#### Windsor-Poling Co. to Move

The Windsor-Poling Music Company, Akron, Ohio, are advertising a special sale pending removal to a new location. A twenty-four story bank building will be built on the present site. No announcement has been made as to where the new store will be located.

#### A Novel Advertising Plea

The George P. Gross Piano Company of Cincinnati, Ohio, has initiated a newspaper campaign that has a really distinctive appeal. The slogan which runs through all of

the advertising and forms a connective link is, "Join the people who still believe in home life." The illustration in these advertisements also carry out the home idea, by showing that the piano should be worthy of the rest of the home furnishings. One of the catch phrases which has attracted especial attention is—"The piano that was right for the room of 1902 cannot be right for the room of 1929."

#### Lyon & Healy Sponsor New Student Piano Plan

Lyon & Healy of Chicago have announced a new plan of piano rentals, under the name of the Student Piano Plan. Parents of children studying in the music classes in the schools are offered an upright piano at a rental of fifty



CHICKERING SHERATON GRAND

cents a week. The advertisement announcing this offer read in part as follows:

"We regard the addition of the study of music in the public schools as an outstandingly progressive step toward the well-rounded cultural education of the school children of Chicago.

"To cooperate with this splendid work and to enable all of the more than 10,000 children now studying music to enjoy the additional privilege of a practice piano in their



MARSHALL & WENDELL STYLE B GRAND

homes, Lyon & Healy's offer a Student Piano Plan by which parents of these children may obtain a good upright piano at the weekly rental of only fifty cents.

"While pianos last, all authorized students of music may present the coupon below, properly certified by their teachers or music supervisors, and arrangements will immediately be made to place a good upright piano at their disposal."

#### Erion Piano Department Moved

The piano and music department of the Erion Department Store in Buffalo, N. Y., has been moved from the old Williams street address to quarters in the Erion Building 1021-27 Broadway.

#### F. A. Bennett Opens Piano Store

A new piano store has been opened in East Liverpool, Ohio, by Forrest A. Bennett, formerly of the Smith Phillips Music Company. The complete Baldwin line will be featured in the new store.

#### J. A. Pastor with Mathushek

James A. Pastor has been appointed head of the foreign department of the Mathushek Piano Mfg. Co., New York. He was formerly Mexican representative for the Baldwin Piano Company.

### Mawalac

The Permanent Lacquer Finish  
for Pianos and Fine Furniture

Manufacturers: Upon request and without obligation a M. & W. Co. lacquer-finishing expert will help you solve your finishing problems.



MAAS & WALDSTEIN COMPANY  
Established 1876

438 Riverside Ave., Newark, N. J.  
Offices and Warehouses: 1115 W. Washington Blvd., Chicago  
1212 Venice Blvd., Los Angeles

### AMERICAN PIANO WIRE

"Perfected" "Crown"

AMERICAN STEEL & WIRE COMPANY  
Subsidiary of United States Steel Corporation  
CHICAGO—NEW YORK—and all Principal Cities



## Piano and Musical Instrument Section

### Player Pianos Can Be Sold, Says Gene Redewill

Gene Redewill, of the Redewill Music Company, Phoenix, Arizona, was a visitor to New York and Chicago last week. Mr. Redewill made the trip, covering some 3500 miles in the easterly direction, in his auto—reporting the roads in perfect condition, as evinced in his time of only six days from Phoenix to New York. Most dealers come east at this season of the year for business purposes of personal advantage, but in this instance the western visitor made the trip in the interests of the music industry, and it seems he has a worthwhile message that may be the seed to the growth of a revival of the player piano business. Mr. Redewill covers the state of Arizona with the Gulbransen and the American Piano Company line of pianos, and this he does very well indeed for both these concerns verify Mr. Redewill's statement that he sold more of their instruments in 1928 than any year previous. Another startling announcement in that Mr. Redewill's volume of player type instruments was greater than any year previous with him. This is a surprising statement inasmuch as many dealers have placed the player in the archives of "love and memory"—long since.

It was A. G. Gulbransen, the ever live veteran piano man who always has something new up his sleeve to meet present conditions, that gave Mr. Redewill encouragement to come east and explain to the trade "how he done it." Mr. Redewill not only came east to explain his method of operations, but to go right into details of his methods and line up his entire plan with the manufacturers of pianos, rolls, small goods and the music publishers. Of course the entire details are nowhere complete, but the basis of the plan is in work and the results of the propaganda will probably be in readiness for the coming National Convention in Chicago in June.

#### SELL THE PUBLIC MUSIC

Mr. Redewill is a firm believer in his statement "sell the public music—then the instrument sales will take care of themselves." How to do this seems like a professional job at first glance, but with Mr. Redewill it is just a job of mere detail and anyone calling himself a piano man should be able to properly handle it.

#### HITS BOTH MUSICAL AND EDUCATIONAL

In speaking of his practical plan, whereby he sold more players during the past three years than any other dealer in the United States (Mr. Redewill's organization won the first prize in the Gulbransen summer sales contest during 1926, 1927 and 1928), Mr. Redewill said: "I don't expect other than the live dealers to fall in line, and then after their success I know that the usual line of followers will

come in, and we will then find the player piano going over with much bigger success than a 'come back' but with a volume of sales greater than has ever been equalled." It seems that Mr. Redewill uses the player for a general utility instrument for the home. "Of course the old discarded expressionless player is not the instrument referred to," said Mr. Redewill, "but the up to the minute player with pedals, that has ample expression control devices and with accurate tempo lever that is capable of being operated in a 'hand played' manner"—is the coming instrument.

#### ACCOMPANY ALL SMALL INSTRUMENTS

"It is safe to estimate that there are in existence in the United States ten times as many small instruments, such as violins, saxophones, trumpets, etc., as there are pianos. These small instrument players depend on the rehearsal of the school band or orchestra for being played at all. They have no accompaniment. The player piano, with accurate tempo lever and well arranged roll, is the solution for the small instrument player, but the getting together of the roll manufacturer, sheet music publisher and the small goods manufacturer and the consumer is a problem which I have worked out. With all the player rolls made today there are very few rolls outside of artist solo and 'stunt pieces' that the small instrument player can synchronize with his printed music.

#### NEW FIELD PRACTICALLY LIMITLESS

"It is hard to realize that such an important field has been overlooked. With ten times the volume of prospects to work on—all small instrument players—and practically no music rolls whereby the performer on a small instrument may play with a player roll. After interviewing the music publisher and roll manufacturer it has been agreed that sample rolls will be available in time for the convention in June so that all phases of their being handled by the music industry and profession will be presented to the trade.

"In schools alone there will be a large field. For instance, nearly every band and orchestra in schools is interested in the contests developed by and under the auspices of the National Bureau for the Advancement of Music, and look forward to the music list of pieces that may be played in the competitive contests. As a means of playing and practice of any of these numbers, the player piano will prove a boon to many schools.

#### MR. REDEWILL NOT OVERSOLD

"It is the practical working out of the sales plan that has made this scheme sound. I believe 'there's a joker in every deck,' but in the selling of pianos I think the only

joker is the dealer who is slow to follow up a good plan that has proven right. There are many phases of the plan which I have not time to explain, but which will be ready for the real live dealers who attend the convention in June. This plan of selling pianos helps all phases of the musical industry and profession, namely: the piano manufacturer, small goods manufacturer, roll manufacturer, sheet music publisher, teachers, students, artists and schools, and all dealers."

### Rambling Remarks

(Continued from page 58)

side street and begin over again with an overhead that will meet his cash intake and bring about the old method of going after piano sales like in the days of old when it was hard to sell pianos because the people did not love music as they do now, when the men-folks felt it was a weak thing to even admit they liked music.

The thing the piano man wants to do is to cut his rent to start with. In so doing he may hurt his pride a little, but that will soon wear out, and he will find that his fellow men will greet him with as much genuine warmth as they did when he was eating up his profits in the making of a big show.

Let him carry the piano to the people. Let him have an overhead that will live on two or three or more piano sales a week or month. His intake of past sales cash will keep him alive, and any new sales will prove far more profitable than when he was one of the big men of the town and told it to the world by the big, expensive electric sign before the house on the main street.

If those retail stores in Ohio that are trying to sell out would but liquidate on their expensive overheads, start over again, they would be able to save their business. If they keep on trying to sell to other houses they will soon find their expenses have eaten up what they have had and they will not have anything. They can save what they have now.

### B. H. Collins Sails for Europe

B. H. Collins, manager of the retail department of Steinway & Sons, sailed for Europe recently on the S.S. Scythia. He plans to visit England, Scotland, France and Germany, and to spend some time at the Steinway branches in London, Berlin and Hamburg before returning to this country.

### Meiklejohn Company Takes Baldwin Line

The Baldwin Piano Company has announced an important addition to its dealer affiliations in the appointment of the Meiklejohn Company of Providence, R. I., as its representative for the entire state. The Meiklejohn Company is one of the most prominent music houses in Rhode Island

more Hotel with the sales executives of the Meiklejohn Company as its guests. The toastmaster was Charles S. Onderdonk, eastern manager of the Baldwin Piano Company. Charles F. Shaw, New England wholesale manager for the Baldwin, and Walter E. Koons, manager of the Baldwin

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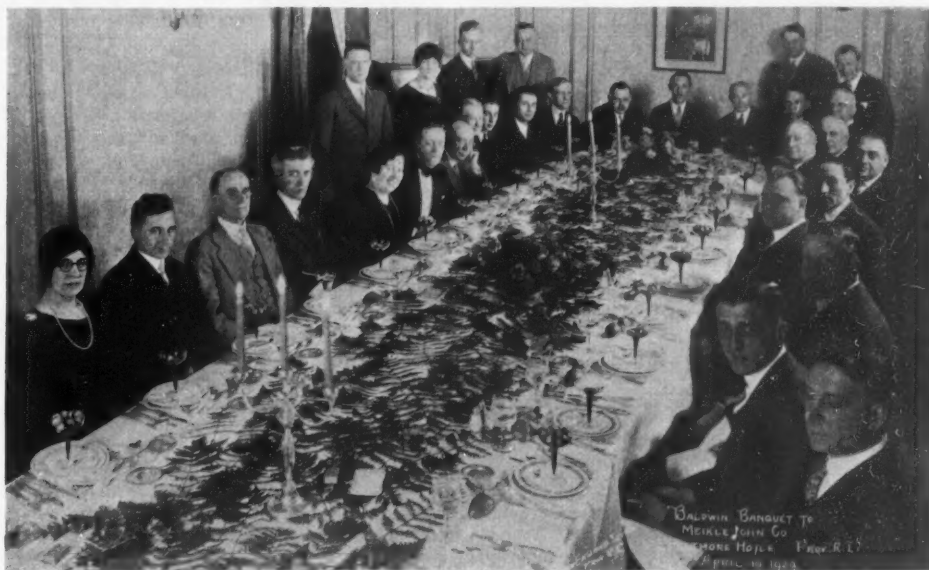
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and has built a tremendous following since its foundation in 1885.

The Meiklejohn Company will feature the Baldwin piano in the main store and also in the branch establishments of the company. An entire floor in the main store will be devoted to the display of Baldwin instruments, and the piano will occupy a prominent place in the advertising program of the company.

The acquisition of the Baldwin was announced in a full page advertisement in the Providence papers, which also gave an extensive list of the pianists who use the Baldwin exclusively in recital. At the same time, in the music hall of the Meiklejohn establishment, there was given a series of recitals by Hans Barth, who played the Baldwin piano and also the new Baldwin quarter-tone instrument which has been the subject of wide comment. Mr. Barth also gave a number of recitals in other public concert halls of the city.

In celebration of the new alliance the Baldwin Piano Company gave an informal dinner at the Providence Bilt-

more Hotel with the sales executives of the Meiklejohn Company as its guests. The toastmaster was Charles S. Onderdonk, eastern manager of the Baldwin Piano Company. Charles F. Shaw, New England wholesale manager for the Baldwin, and Walter E. Koons, manager of the Baldwin

Artists' Department, were also present, the latter of whom was one of the speakers at the banquet. A. M. Hunne, who for many years has represented the Baldwin piano in Boston, Mass., also spoke. He told of his success in handling the Baldwin line, and gave many valuable sales suggestions drawn from his own experience.

J. W. Meiklejohn, vice-president of the organization, was the final speaker. He said that the Baldwin had been selected as leader only after the most careful consideration and he pledged the wholehearted support of the entire organization to making the new alliance a successful one.

The present officers of the Meiklejohn Company are Andrew J. Meiklejohn, president; J. W. Meiklejohn, vice-president; William Meiklejohn, secretary. Incidentally, it is to be noted that all of the branch stores of the company are under the direct supervision and control of members of the Meiklejohn family, Andrew and William being connected with the Pawtucket branch, James being in charge of the Woonsocket branch, and J. W. and J. Ronald being in charge of the main store.





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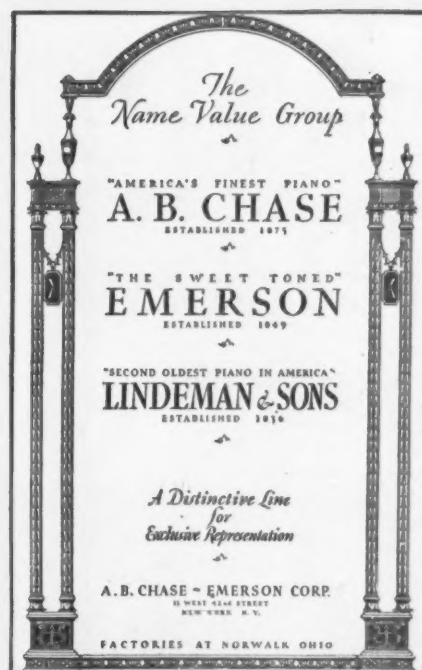
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